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A  
DESCRIPTIVE LIST  
OF  
NOVELS AND TALES  
DEALING WITH  
LIFE IN GERMANY.

COMPILED BY  
W: M. GRISWOLD.



CAMBRIDGE, MASS.:  
W: M. GRISWOLD, PUBLISHER.  
1892.



[ *From the "School Bulletin," Aug., 1892.* ]

We hope teachers will not fail to recognize the work W. M. Griswold is doing in his classified bibliography. He sends us a *DESCRIPTIVE LIST OF NOVELS AND TALES DEALING WITH LIFE IN FRANCE* (Cambridge, Mass., 1892, 8vo, pp. 94, \$1.00), which is of immediate practical use to the teacher of French history as well as of French literature.

[ *From the "Central Christian Advocate."* ]

Mr. Griswold has done an excellent work, which will be appreciated by all librarians, and by many people of cultivated taste who wish to get on the track of the best French fiction, or at least to secure some guidance and information in regard to its qualities and characteristics. His former "lists" have dealt with American City and Country Life, with Life in England, etc. . . . Life in city and country, peasant life and soldier life, the reckless and adventurous career of the free and easy student in Paris, and the rude rustic among the mountains,—all these phases of French life pass in review in the books which Mr. Griswold has here catalogued. A guide like this would be invaluable to a student of French literature, telling as well what to avoid, as what to secure and read.

[ *From the "Boston Commonwealth," 13 Aug., 1892.* ]

If all libraries were generously equipped with these Lists, the long-suffering curator of books would find more pleasure in life. The compilation and selection are made with rare skill. The poor book drops into deserved oblivion, while the worthy but neglected and forgotten good book is restored to the eye of the world.

Some not too busy people make note of the name of a novel recommended by a trustworthy critic, but when the time for use comes the note seldom is at hand, and, if ready, generally gives the mere title and no idea of the contents. But here is a series of brochures that contain excerpts from the fairest critical notices, often from several sources, and one is enabled to form a sort of judgment of choice without actually glancing at the book itself. Of course, those dealing with foreign lands must for the greater part be translations, since with few exceptions the most truthful and vivid characterizations come from the compatriot who has summered and wintered his fellows. Few people realize the patience, skill, and labor involved in such an undertaking as the publication of these successive lists, but those who do should urge upon others the use of so valuable a means of education and pleasure. As a series of 'condensed novels' they are interesting, too.

## GERMAN NOVELS.

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*The object of this list is to direct readers, such as would enjoy the kind of books here described, to a number of novels, easily accessible, but which, in many cases, have been forgotten within a year or two after publication. That the existence of works of fiction is remembered so short a time is a pity, since, for every new book of merit, there are, in most libraries, a hundred as good or better, unknown to the majority of readers. It is hoped that the publication of this and similar lists will lessen, in some measure, the disposition to read an inferior new book when superior old books, equally fresh to most readers, are at hand. It may be observed that the compiler has tried to include only such works as are well-written, interesting, and free from sensationalism, sentimentality, and pretense. BUT in a few cases, books have been noticed on account of the reputation of their authors, or their great popularity, rather than their merit.*

*The selected "notices" are generally abridged.*

*This list will be followed by others describing RUSSIAN, NORWEGIAN, SPANISH,—HUMOROUS, ECCENTRIC and FANCIFUL novels and tales.*

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AARON'S ROD, or the Jewess, in  
*Southern Lit. Messenger*, Sept. 1846.

**2323**

ADÈ [by ESMÉ STUART: London, The S. P. C. K., 1882.] "is the tale of an unloved husband and a forsaken lover, of duty faithfully discharged and of virtue rewarded in the end." [Athe-neum.

**2324**

AERONAUT, by A. STIFTER, in *Illus. Mag. of Art*, Feb., 1853.

**2325**

AFTERGLOW [Dresden] = No. 405.

AGAINST THE STREAM, by E. ECKSTEIN, in *Masterpieces of German Fiction*.

**2326**

ALL IN VAIN, by R. LINDAU, in *Masterpieces of German Fiction*.

**2327**

ALOYS, by B. AUERBACH: *Holt*, 1877.

**2328**

ALPINE FAY (The). [by "E. WERNER," i. e., E. Bürstenbinder: *Lippincott*, 1889.] "Two pretty motherless girls, cousins, divide the interest. The father of one is a wealthy man and the president of a great railway; that of the other a baron, and possessor of an ancestral mansion among the mountains, which the railroad president is trying to get for his railway. The struggle to retain his home kills the old baron, and he dies cursing the originator of the road. Added to this curse is a legend of the 'Alpine Fay' connected with a peak which is verified in the story just as the baron's curse seems to carry out its evil work. The theft of an invention, the final punishment of the thief, several love affairs, and many charming scenes from domestic life make up the story."

[Pub. Weekly.] It "is agreeable. . . Readers whö dö not relish the ultra emotionalism of the German novel may yet find in the strong and effectiv local cöloring of this book a good excuse for giving it their attention." [American.

—, SAME ("A Heavy Reckoning.")

—, SAME ("The Fairy of the Alps.")

See No. 729.

**2329**

AMAZON (The) [by FRANZ DINGELSTEDT (†, 1881): *Putnam*, 1868.] "deals cleverly with artistic and theatrical life under the glare of the footlights." [Nation.

**2330**

ANNA HAMMER [by HUBERTUS TEMME: *Harper*, 1852] "gives a vivid picture of the interior of german life, and is filled with passages of exciting interest." [Harper's.

**2331**

ARISTOCRATIC WORLD (The) by FANNY (LEWALD) STAHR: in *Mas-terpieces of German Fiction*.

**2332**

ASBEIN, by "OSSEF SCHUBIN," *Worthington*, 1890. See No. 2345.

AT A HIGH PRICE [by "E. WERNER," i. e., E.. Birstenbinder: *Estes*, 1879] "A löve affair between twö young people as strongly affected by a feud of long standing between twö elderly men, whö stand in near relation and friendship to the lövers. One of the men is a physician of renown, the öther is the governor of the Province. The cause of the bitter feud is political. Gabrielle, the heroin, is the ward of the governor, whö she learns tö löve, and hence is ready tö sacrifice her early löver. The situation is elucidated by a tragedy." [Pub. Weekly.

—, SAME ("No Surrender") *Remington*, 1879, *Munro*, 1888.

—, SAME, ("The Price He Paid") N. Y., *Street*, 1891.

**2333**

AT ODDS, = No. 593.

AT QUARANTINE, by FANNY

(LEWALD) STAHR: in *The Radical*, Nov., 1871.

**2334**

AT THE ALTAR, by WERNER, = No. 594.

AT THE COUNCILLOR'S [by "E. MARLITT," i. e., Eugenie John (†, 1887): *Lippincott* [*Beniley*] 1876] is "a story which compares wel with the best the author has written, while it is far better than her worst. She always runs the risk of overdüing whatever she takes in hand, of exaggerating the goodness of her heroes and heroins, and the villainy of the wicked ones; but if we overlook this fault, we find her capable of interesting the reader and of giving a fair picture of german life. On this occasion she has drawn upon her experience of the turmoil which has arisen in her country since the late war, and has shön the disturbance caused by the sudden gain and sudden loss of wealth. The councillor döes not belong tö öne of the fine old families, but he accumulates a large fortune and illustrates admirably the fate of those of his class whö ar put ön horsebac, by riding rapidly in the familiar direction, expediting his journey by the awful explosion of dynamite. The main interest of the book lies not in him but in the heroin, Kitty, who is young, rich, handsome, fascinating—in fact, faultless; and in the silent, uncomplaining, but able Dr. Bruck. Flora, whö was for a long time engaged tö Bruck, was a very mischievous young person, and is the object of the utmost virulence on the part of the author. She is aggressively wicked; and this exaggeration is the more tö be regretted because she is a wel-imagind character." [Nation.]—"We cannot say that any of the personages of the story ar very pleasing. The doctor, whö is the hero, is a good example of the half-scientific, half-military prig,

BEACON FIRES ["Flammenzeichen") by "E. WERNER," i. e., E. Bürstenbinder: *Bentley*, 1891.] "is a German novel by a German, but it is written in good plain English. It is romantic, of course, and rather sentimental, but decidedly interesting. The struggle between father and son, which is the pith of the story, is well conceived, and both hold the reader's sympathy. Von Falkenried, with his stern sense of discipline, moral as well as military, and with a kind nature hardened by a miserable marriage, is determined to make his son go as strait as he and his ancestors have always gone. Hartmut, however, has his Roumanian mother's blood, and it is not of the quality which goes strait. At 17 he is induced by the divorced wife, his mother, whom he believed to be dead, to desert the military college where he is being trained, and to which is attached a sort of parole of honor not so binding as the oath of service, but distinctly understood, and also to break his promise to his father. These are deep offenses, and they are followed by ten dubious years of adventurous life, in which Hartmut's poetic genius is developed at the cost of his morals and faith. How the gifted and unhappy son redeems the blighted reputation by splendid service in the war with France, and reconciles his iron father, may be read, along with much more or less relevant matter, in the pages of the book itself. Hartmut is a distinct individuality, and his story has interest. There is, of course, plenty of love-making of various

sorts, and a great many weddings at the end, as German novels usually have, and the only trouble is, that the fine fellow Prince Egon has to be shot, because he also was in love with Adelheid, and she couldn't marry both him and Hartmut. [Saturday Review]—As a picture of various phases of life among the "classes" in Germany, the book can be heartily and unreservedly praised; and the humorous sub-story, which deals with the love-affairs of the easy-going young giant, Willibald von Eschenhagen, is really a good deal more enjoyable than the greater part of the rather melodramatic romance in which the Byronic hero, Hartmut Falkenried, is the leading figure. There is, however, a point in the story at which Hartmut ceases to be merely histrionic and becomes human; and from this point onward is, what the writer has meant him to be all along, the true centre of interest. His midnight interview with the stern father who has disowned him, and who refuses to condone the dishonor of the stainless name of Falkenried, is a really strong piece of work,—a tragic situation quite unspiced by anything in the way of sentimental unreality; and hardly less impressive is the pathetic and picturesque recital of the successful issue of the deed of daring by which the son saves the father's life." [Spectator.

—, SAME ("His Word of Honor"), N.-Y., *Street & Smith*, 1890 (284 p.)

—, SAME ("Northern Lights"), N.-Y., *Bonner*, 1890. 2339 q



a class wel knön in the Fatherland. The lady with whöm he plays the game of fast and loose is 29 years old, writes, and speaks of herself as a 'rich perfumed plant;' while her grandmōther and the other members of her family ar all disagreeable after their ways. Her half-sister, for whöm her löver finally givs her up, an innocent and not wholly unpleasant young girl, tintured, however, rather too deeply with Dresden culture, and the Doctor's änt, an elderly lady of the 'goody' type, whö makes pancakes and talks piously, ar the öny twö people in the book whöm we dö not feel we should hate if we met them in the flesh. The descriptions ar good; tho, as is usual with descriptions of german life and scenery, they produce a sōmewhat depressing effect, like the stove-warmed rooms." [Athenæum.] — "This is öne of the author's best stories, — a graphic picture of hi life; a vivid löve-drama; a gallery of striking portraits, with a moral echo infinitely impressiv. The contrast of Kitty, the heiress — a pure, innocent, sincere young girl, and the vain, arrogant, selfish Flora, her half-sister, is öne of the finest effects in fiction; and the characters of the councillor and the physician ar not less effectivly opposed. The history of the betrothal of Flora and Bruck is a tragical drama, forcibly illustrating the woman's perfidy and the steadfast justice of the man. Kitty is a lövely character, whö passes throu māny tribulations tö her due reward." [Boston "Literary World."] **2335**

BACHELOR OF GÖTTINGEN (The) in *The Symbol*, Jan., 1846. **2336**

BAILIFF'S MAID (The) [by "E. MARLITT," i. e., Eugenie John (†, 1887): *Lippincott*, 1881.] is "a piece of fiction as faithful tö life as tö seem no fiction; a summer löve-idyl, invested with name-

less charm and quaintness of old-world existence; a plot of the simplest and most transparent character, yet with mysteries and surprises skilfully handled, and a technique fresh and rich . . . The scene is a beautiful secluded manor in the Thüringian forest — just the place for the new heir of the estate, a wealthy young manufacturer from Berlin, tö fall in löve on occasion of his first visit; and fall in löve he döes, most hopelessly, and much tö his dismay, with the queenly and mysterious maid of the farm steward." [American. **2337**

BALDINE = No. 598.

BANNED AND BLESSED = No. 600.

BAREFOOTED MAIDEN = *LITTLE BAREFOOT*.

BARON LEO VON OBERG, Boston, *Loring*, 1868. **2338**

BARONESS BLANK, by A. NIEMANN: *Bonner*, 1891. **2339**

BEATRICE, by HEYSE, = No. 669.

BEGINNING AND END, by HEYSE, = No. 669: also in *Every Saturday*, 23-30 Jan., 1869. **2340**

BELINDA [Dresden] = No. 420.

BETROTHAL OF MR. QUINT, by H. ZSCHOKKE, in *Graham's Mag.*, Feb.-Apr., 1844. **2341**

BLACK FOREST VILLAGE STORIES. [by BERTHOLD AUERBACH (†, 1882.): Phil'a., *F. W. Thomas*, 1858; N. Y., *Leypoldt*, 1869.] "ar Præ-Raphaelite pictures of peasant life — pictures so simple and so vivid that with a little stretch of fancy we can see the figures möving in the fields or in the roads, the smoke curling from the rustic cottages, and almost hear the soft gutturals transforming themselves intö the sharp aspirates of öur english speech. In each story we meet the same fresh-faced peasants, — the same

homely, simple life. This is all delightful to read about, because it is so fresh and new. The perfectly unaffected manner in which these tales are told is another of their charms, and the book will have a wholesome attraction for any reader whose taste has not been vitiated by the highly-spiced pictures current in the literature of to-day." [Round Table.]—"All of them have a wonderful air of truthfulness and naturalness and tenderness, to which undoubtedly, their popularity is due. That this should be as great as it is, even in foreign parts, and with readers whose experience is so unlike that of the German peasants and villagers, is good testimony to the author's excellence. In our opinion, it is in these village stories, and in his shorter, less ambitious novels, that Auerbach is at his best; he is certainly infinitely more natural, and he comes much nearer life, than he does in the long novels in which he discusses vague theories of social philosophy." [Atlantic].—"The somewhat realistic English mind is rather repelled than attracted by Auerbach's peasants, who are anything but genuine boors. They are German philosophers, followers of Spinoza, tricked out for the nonce in peasant attire. Yet, for all these defects, the stories have real merits, are prettily told, and, save for the fault we have named, are true to nature." [Athenæum.]

The tales in this collection are: *The Gawk* [a story continued in *Aloys* (No. 2328)], *The Pipe of War*, *Manor-House-Farmer's Vefela*, *Nip-cheeked Tony*, *Good Government*, *The Hostile Brothers*, *Ivo*, *Florian and Crescenz*, *The Lauterbacher*. "How shall we dismiss the other stories, *Brosie and Moni*, for example. Are we not to dwell even on the proud device of Brosie, 'I have no equal,' which was quite true? Not a

word about *Ivo*, who was to have been a parish priest, and never became one; or his gentle mother, Christin, or *Lorle*, the village maiden whom the painter wedded, or his democratic and satirical friend, the *Kohlebrater*; or the shy schoolmaster from *Lauterbach*; or the story of *Seb and Zilge* and their house which was founded on sand? And *Hops and Barley*, and the sad disappearance of *Vefele*, and the adventures of *Joseph in the Snow*, with his witch friend, Lugard, Hecate's first cousin, and the wild *Roe-mannin* and *Aivle* and *Matthias* who stole the May, are these to be lumped in a bare catalog when they would furnish a winter's reading? But the rehearsal of such names will tell us why Auerbach is a household word among his countrymen; and why his death brought grief into German homes." [Dublin Review. See, also, *GERMAN STORIES*.]

—, SAME ("Village Tales of the Black Forest," *Bogue*, 1846-7, 2 v.

—, SAME ("Ivo"), London, 1847.

—, SAME ("Florian and Crescenz"), London, 1853.

—, SAME ("Professor's Lady"), *Harper*, 1850.

—, SAME ("Lorley and Reinhart") *Holt*; 1877. **2342**

BLOODSTONE (The) = No. 612.

BLUE WONDER (The), by H: ZSCHOKKE, in *The Albion*, 8 July 1837.

**2343**

BOARDING SCHOOL GIRLS, by E. ECKSTEIN, in *Masterpieces of German Fiction*. **2344**

BORIS LENSKY [by "OSSIP SCHUBIN," i. e., Lola Kirschner: N.-Y., Worthington, 1891.] is "a continuation of 'Asbein.' The hero, who appears as a violinist, is said to be intended for Rubinstein. His selfishness and vanity are further illustrated, and

the last days of a gréat genius, whóse powers ar waning, are depicted with a pitiful realism." [Pub. Weekly. **2345**

**BRAVE WOMAN (A)**, by "MAR-LITT," = No. 936.

**BREACH OF CUSTOM** ("Geheimniss des Geigers") by REINHOLD ORTMANN, N.-Y., *Bonner*, 1891. **2346**

**BREAKING OF THE DIKES**, by Th. MÜGGE: [Schleswig] in *Graham's Mag.*, Apr., 1856. **2346 g**

**BREAKING OF THE STORM (The)** [by F: SPIELHAGEN: *Bentley*, 1877.] is "a powerful and vivid picture of social life in Berlin during the late financial crisis." [Athenæum. **2346 k**

**BRIGADIER FREDERIC**, by "ERCKMANN CHATRIAN," = No. 619. [Elsass.]

**BRIGITTA** [by BERTHOLD AUERBACH: *Holt*, 1880.] "deals with simple peasant life and character. The heroin is the dauter of a peasant, ónce the óner of a farm and much forest-land, whó is defrauded, ruined, and finally brót tó a premature grave by the machinations of a swindler. The burning sense of wróng which fires the old man's blood passes at his death into the nature of his dauter. She fights it with all the powers of wil and resolv, but when, years after, her enemy cómes for treatment tó the oculist in whóse hospital she is serving as assistant, and she hears him boast of his crimes and their success, an uncontrollable fury seizes her; she tears the bandage from his eyes, tels her true name, and bids him go blind thenceforward as a judgment on his villainy. The terrible revulsion of remorse, her agony of relief when she learns that the operation was unsuccessful and in no case could her victim hav recovered his sight, the expiation she sets herself of tending her enemy and nursing him tó the end of his days, her beautiful and peaceful life afterward as

landlady of the Golden Lamb, ar all powerfully depicted, and make a harmonious and flawless picture, full of fresh and vigorous feeling." [Boston "Lit. World."] — "Brigitta is a story which may be warmly commended. It is in Auerbach's best style, and dōes not contain the discussions of the true inwardness of everything which sometimes overburden his long novels. It is a short story, very much like the Village Tales [No. 2342], by which we ar safe in presuming that this author wil be remembered by future generations. Indeed, it is tó be borne in mind that Auerbach deservs credit, not merely for his delightful stories, but also with inspiring other writers with a desire tó copy him. G: Sand, for instance, was led by reading these village tales tó write 'La Mare au Diable' [No. 2013] and her óther stories of simple peasant life. It is not given tó every man tó open a new path in literature, and that Auerbach has dōne this is sōmething which should not be forgotten. Of late years, after abandoning the tale, he has tried more ambitious flights, which have been less successful." [Atlantic. **2347**

**BROKEN CHAINS** [by "E. Werner," i. e., E.. Bürstenbinder: *Osgood*, 1875.] "The bonds riven ar those of matrimony. A young German, in a gushing mood, deserts his counting-house and his too domestic wife for the life of a musical composer and the society of a passionate Italian. Reinhold is wel described, tho most english readers wil be rather repelled by his enthusiasm, and indignant at his artistic hypocrisy. Certainly, he is a selfish scamp, and the signora has more tó dō with his errors than the needs of his mental idiosyncrasy. His lamentations and rhapsodies ar wel contrasted with the plain sense of his bróther, a mer-



chant skipper, whō cōmes home after a long absence just when Reinhold is on the point of escaping. His feelings ar not demonstrativ, but he is genuinly touched by his sister-in-law's distress, and makes a discōvery about the color of her eyes which causes him, being a manly fello, tō go throu much repressiv self disciplin. The character of Ella, whōse principal fault was being too youthful, is brōt out as wel as hardened by adversity. She gains a complete mastery over the truant Reinhold, tō whom she is reconciled by force of circumstances, which need not be revealed." [Athenæum.

—, SAME ("Riven Bonds"), *Remington*, 1877.

2348

BUCHHOLZ FAMILY (The) [by JULIUS STINDE: London, *Bell*, 1886-7, 2 v.] "This series of letters from a middle-class, typical 'Hausfrau,' whō is utterly devoid of sentiment, poetry, of any feeling save jealousy, of any instinct save the maternal òne, has passed intō its 50th edition. . . . The truth is, that the grēat success of these briēf sketches of middle-class people and their ways, drawn by òne of themselves, is due to the fact that they hav been recognized as perfect likenesses by the people whō unconsciously sat for them. . . . More than this, Dr. Stinde has made his Wilhelmine Buchholz so vitally feminine in her pretty traits that she wil appeal tō the hēart of māny a woman in òther ranks of society, whō would, nevertheless, consider this german woman 'common.' Common she certainly is; but the way, for instance, in which she breaks off and renews her connection with the hated Bergfeldt family, is not unknōn in òther lands and circles. The òther actors possess the same vital quality, tho they ar limited tō casual exhibitions

of it, in subordination to Wilhelmine. As a whole, they present a perfectly real but depressing class of the community, which is wholly wrapped up in its petty interests, which has no ambition tō elevate itself in āny way — which indeed, seems unconscious that there is anything hier than itself and its unintelligent ways except when sōme member of the circle, like Emil Bergfeldt, chances tō recall the fact by marrying a little more mōney than it is accustomed tō. Frau Bergfeldt has not an idea beyond snubbing or conciliating her dearest female friends, whō ar also her natural enemies, and getting her dauters married; yet her nativ mōther wit enables her tō say things which ar clever and droll enuf tō appeal tō hily cultivated readers, if the latter wil take the small trouble of adjusting the focus tō their vision." [Nation.] — The book "is amusing and readable; but if this is indeed german middle-class life and these ar the 'hausfrauen' of Berlin, òne can ònly be thankful that he is not a Berliner. President Lincoln's welknōn commendation is, however, here in order: 'For anybody whō likes that sort of thing, it is just the sort of thing he would like,'—and presumably the placid Berliner likes women of this sort, for he takes especial pains tō train them and compress them and trim them intō just this type, and resists with horror any suggestion tō make them more interesting or more reasonable." [Overland.

The second series of these sketches "differs tō sōme extent from the first in style and method. Emphasis is laīd on the kind and motherly qualities of Frau Buchholz rather than on her unconscious humor, and in the lōve story of her dauter Betti an attempt is made tō suggest a romantic element of serious

interest. . . . The author presents an admirable picture of a foppish young 'poet,' who thinks nothing good enough for him in the writings of the great poets of the past, and is always convicting them of plagiarism. At last he is persuaded to read a poem of his own, when he is found practically to have appropriated one of Heine's lyrics."

[Athenæum.] For continuation see *FRAU WILHELMINE*. **2349**

**BURGOMASTER OF BERLIN** (The), in *The Anglo-American*, 4 Nov., 1848. **2350**

**BURIED GEM**, by AUERBACH, in *Ladies' Repository*, Nov., 1878. **2351**

**BUSY HANDS AND PATIENT HEARTS**. [by [C:] GUSTAV NIEBETZ (†, 1876): London, Jackson, 1863.]

"There is no mistake as to the charming style of German tales. . . . The first chapter, in which little Magda comes early in the morning to Master Tanzer, the potter, with a broken cup to be mended, is enough to seal the character of the rest; and we promise our young friends that they will not be content until they read of the blind boy, the hard landlord, and the merry Christmas, with all the other exciting but instructive incidents of the volume, which is one we can recommend without hesitation." [London Review.]

—, SAME, transl. by HARWOOD, *Lippincott*, 1869. **2352**

**BY HIS OWN MIGHT** [by WILHELMINE (B.) VON HILLERN: *Lippincott*, 1872.] "is intended to teach the young the advantages of overcoming all obstacles in the way of good works. As a work of fiction we must say that we found it extremely dull, though perhaps no duller than most German novels. With all respect for the Germans, it would seem as if they thought fiction were a science, and, given a problem, 2 or 3 incarnate

qualities, and some morally sound conversation, the novel must be good." [Nation.] — "The author conducts a frail, crippled lad from infancy to manhood. The tale, which has great variety in its scenes and an interest decidedly above the common run of novels, is above all a study of character. Young Alfred, the child of aristocrats, is delineated at full length in his pampered weakness, with his intelligence shooting forward into unnatural precocity, and his habits tinged with cowardice and valetudinarianism. Everything is conspiring to make him the despised, spoiled pet of the household ladies, when the discovery, just at the turning point of his youth, of a home tragedy, suddenly makes him the judge of his mother, the protector and inheritor of the family estates, and the avenger of his father. How he becomes studious and heroic, how he embraces that profession of surgery which has remodeled his own frame into symmetry, how he carries his healing science to the battle-field, and arrives at fame and royal favor, are told with a most inventive wealth of detail and with never-flagging spirit." [Lippincott. **2353**

**CASTLE [Schloss] AND TOWN**. [by F. M. PEAR: *Smith*, [rep., *Lippincott*] 1882.] "It is pleasant to think that there are people in the world who, though commonplace, engrossed in the petty concerns and anxieties of every-day life, and not above occasional small jealousies and squabbles, possess, nevertheless, a genuine heroism which holds itself in reserve till called out by some emergency, and then manifesting itself quietly and spontaneously, as a real and essential element in their composition. Schloss and Town affords capital examples of such people, drawn with much quiet humor and fidelity to life, whom it is impossible for the reader to help

BY THE ELBE. [by "S., TYTLER,"  
i. e., Henrietta Keddie: *Smith*, 1876.]  
"An english squire, his wife, and 3  
daughters go to **Dresden** in search of  
opportunities for retrenchment. Dresden  
is so much frequented by english, that  
. . . the fact of having spent a vaca-  
tion in that artistic but dullish capital  
seems to admit to a kind of Freema-  
sonry. No doubt those who are thus ini-  
tiated will read with interest the advent-  
ures of the Carterets: how they went to  
Prag and Nürnberg; how they attended  
'smoking concerts,' and studied pict-  
ure-galleries; finally, how the maidens,  
at least, of the family got married (or  
failed to do so) in the land of their  
exile." [Athenæum. **425 u**

liking. The whole representation of the Von Tellenbach family is delightful, with their troubles, manner of life, little jars, individual weaknesses, and strong, mutual affection; it is truthful, amusing, and yet, now and then, touching." [Spectator.] — "Within its modest limits it is singularly well sustained and harmonious. There is a **Nürnberg** episode, which, without delaying the action of the story, sets before the reader all the charm of that 'quaint old town of art and song.'" [Nation.

**2354**

CASTLE HOHENWALD = No. 629.

CHARLOTTE ACKERMAN [by O: MÜLLER: Phil'a, *Porter*, 1874.] "is a hily romantic story, very pleasantly written, and full of the metaphysics of love. It begins with a death, and ends with the death of the heroin in the full blaze of youth, beauty, and talent, its termination being, in fact, remarkably infelicitous. . . . Charlotte is very beautiful, very clever, proud, and sensitiv, encouraging none in particular of her numerous admirers. . . . The style of the novel is occasionally very good, but it is a dismal story. Virtue is not made even its own reward, nor is crime adequately punished." [Arcadian.

**2355**

CHILDREN OF THE WORLD (The) [by PAUL HEYSE: *Chapman*, 1882; N.-Y., *Worthington*, 1890.] "is a classic; the most thoughtful and philosophic of all Heyse's novels. The pictures of artist life, the mysterious young girl, beautiful and alone, the tender love-story of Leah and Edwin, all hold fast the reader's attention. Interspersed with the story are numerous beautiful reflections and philosophic musings, together with poems, which, tho inadequately rendered, possess some

of the charms of their originals." [Writer.

**2356**

CHRISTIAN GELLERT by B. AUERBACH: *Low*, 1858, 8°.

**2357**

CHRISTOPHER'S FIRST JOURNAL, with No. 2471.

CINDERELLA OF THE BLACK FOREST (A) = No. 2455.

CLARA. [by F: W: HACKLÄNDER (1816-77): *Harpers*, 1856.] "The author made up his mind that there was a slave-life in Europe as well as in America, and sets himself to work to prove this. He lays his scene among the lower classes; in the green-rooms of theatres; in the dens of thieves, and in the wholesale nurseries of children of doubtful birth. His characters belong to the localities in which he finds them; they are poor and wretched, and sometimes villainous. The women are the slaves of the men; the men the slaves of their passions. . . . As a mere character the Baron is capably drawn; but he reminds us of the melodramatic impossibilities of Sue. The author of 'Clara' is indeed a sort of German Sue, and 'Clara' itself is a German 'Mysteries of Paris.' They are purer, however, than their French originals. The movement of the story is complicated and brisk; you are deeply interested, even in its improbabilities. We should judge it to be a fair picture of slave-life in Europe; at any rate, it is an absorbing one, and the work of a skilful hand." [Albion.

— SAME ("European Slave Life"), *Tinsley*, 1880.

**2358**

CLOCKMAKER (The) = EDELWEISS.

CELIA, by "A: MELS," i. e., Martin Cohn: Boston, *Littell*, 1869.

**2359**

CLOISTER WENDHAUSEN [by "W. HEIMBURG," i. e., Bertha Behrens: Chicago, *Rand*, 1890.] "is an

old-fashioned love-tale, separated from our busy life by several centuries, altho it is presumably written of the present time. It is a story of women and for women, dealing more with emotions than actions, and ending in happiness and wedding bells. The characters are either saints or fiends, in the good old style of fiction; and the book can be warranted to please the most romantic schoolgirl." [Critic.

—, SAME ("Magdalen's Fortune") N.-Y., *Worthington*, 1889.

CONVICTS AND THEIR CHILDREN (The) by B. AUERBACH: *Holt*, 1877. **2360**

COQUETTE (The), in *N. Y. Mirror*, 12-19 Sept., 1840. **2361**

COUNT ERNEST'S HOME, by P. HEYSE: in *Tales from the German*; also in Part IV. of *Good Stories*, Ticknor, 1868. **2362**

COUNT SILVIUS = No. 655.

COUNTESS ANNA, by A. WELLMER in *Canadian Month.*, Nov., 1874. **2363**

COUNTESS ERIKA'S APPRENTICESHIP [by "OSSIP SCHUBIN," i. e., Lola Kirschner: *Lippincott*, 1892] "describes the manners of aristocratic society in Berlin. No one under a countess figures in her pages, and princesses grow on every bush. There are, of course, a few artists wherewith to stock the princesses' bear-gardens, but even they are all 'vons.' With few exceptions, the characters are a wicked and adulterous generation, and the story consists of the list of their misdeeds, either detailed or hinted. The supreme struggles of the small fry to associate with the great, of the great to keep themselves supplied with scandals, subjectively and objectively, are equalled only by those of the writer to show an arm-in-arm intimacy with human nature, and more particularly with the aristocracy.

The whirling of the scene from Berlin to Bayreuth and to Venice changes only the sky and not the mind. The Grand Canal, 'Parsifal,' the Thiergarten, are simply pegs on which to hang the same clever but shallow feats of pen, the same display of knoingness. There is an air of cheerful alacrity about the vices of Ossip Schubin's world which is wanting to its reluctant and perfunctory virtues. Wit and the wish to be caustic are not absent, and in a superficial sense the story is entertaining." [Nation. **2364**

COUNTESS GISELA (The) [by 'E. MARLITT,' i. e., Eugenie John (†, 1887): *Macmillan*, 1870.] "carries the reader to the end without any flagging of interest. . . . At the beginning a dark story of crime and death is told, and many names are introduced. . . . This want of distinctness at the outset throws a mist over the rest of the story, and makes it like a picture the outlines of which are blurred. The countess herself is charming; the gradual growth of her noble nature, in spite of the systematic deceit and heartlessness with which she is trained, is very interesting." [Athenæum. **2365**

COUNTESS OF ST. ALBAN (The). ["Namenlose Geschichten" by F. W. HACKLÄNDER (†, 1877): London, 1854.] "Description is the author's best quality. He relates humorous incidents in a manner both festive and easy; and can rise into eloquence and pathos, without offending the modesty of Nature. The outward aspects of still-life at home or abroad, old places, lonely forests, busy streets, the glitter of boudoirs and saloons, the squalor of the rogue's asylum, the starveling tailor's garret, or the home of decent industry, are each in turn exhibited by him in lively and appropriate pictures. In passages apt for sober color he can glide

unaffectedly into a pensive tone, both elegant and winning; and he never violates decorum by tirades unsuited to the character of his subject; or out of proportion with the event which he is relating." [Athenæum. **2366**

**COUNTRY HOUSE ON THE RHINE** (The). [by BERTHOLD AUERBACH (†, 1882): *Bentley*, 1870.] "The plot turns on the attempt of a man who has been a slave-dealer in America to become a German noble. He changes his name, buys a villa on the Rhine, gets into society, procures more than one friend at court, and is then found out. . . . 'Das Landhaus am Rhein,' 'Auf der Höhe' [No. 881] and 'Waldfried' [No. 2538] are tedious, diffuse, didactic romances, filled with a sentimental falsetto of which Auerbach's earlier works had shown some indication, but which here assumed intolerable shrillness. The books met some success in Germany, where their spirit was not antagonistic; but outside the Fatherland they were accounted failures, and the translated into English, have found few readers. Auerbach's fame rests, and will continue to rest, on his village tales, and it is to these that he owes his European reputation, though out of his native land he is more talked of than read." [Athenæum.]— . . . "The first two books of the 'Villa' are charming. . . . But this does not continue; wit and freshness and good sense are swallowed in philosophical inquiry;—love continues. The people make metaphysical love to one another. They analyze their sensations, and express them in technical formulæ! Could anything be more hopelessly German, or tedious, or better calculated to make the reader close the volume with a sigh?" [Overland.

—, **SAME** ("Villa on the Rhine"), *Leypoldt*, 1869. **2367**

**DAME CARE** [by HERMANN SUDERMAN: *Harper*, 1892] "is very dainty and with that touch of pathos and trace of mysticism so common in German tales. Meyerhofer has met misfortune, and just as his third son, Paul, is born, his home falls into the hands of creditors and is sold. The story which follows is of the after life of the little one born at such a time of distress, a child of whom it was said: 'Care stood at his cradle.' The story is sad, but it is the story of one who bore a weight of care, and who was ever thoughtful of others. The nobility of the character of Paul is at its climax when he is willing to suffer imprisonment for a technical crime, committed in order to save his father from the commission of one far worse. The story, despite the sadness which pervades it, ends brightly." [Boston Advertiser.] — "Let not him who begins 'Dame Care' be discouraged by its commonplace tone at the outset. . . . A little story at once striking and poetic; sad with the sadness of Turgénief almost, but blooming with more of the humanities than usually flourish on Russian soil. Paul Meyerhofer hears the fairy story of Dame Care from his mother, who, however, will never tell him the ending. He spends his life in learning it, and it is not until it is told in full on the last page that the completeness and artistic quality of the little book are wholly revealed. There are plenty of Teutonisms to be forgiven, but it well stands a searching test for any work of art, that of retrospect." [Nation. **2368**

**DEAD LAKE**, by HEYSE, = No. 669.

**DEBIT AND CREDIT** [by GUSTAV FREYTAG: *Bentley*, 1867.] "contains all the elements of popularity. It is fresh, rich in incident, vital with character,

thôt, and fancy, and in all respects an uncommon, genuin, interesting book. The humor is not broad, but quiet; the irony glances out in sudden, mild irradiations, and the narrativ is ône of unbroken strength and consistency. . . . The dark characters ar brôt out amid Rembrandt shadôs; théy appear and vanish like the demons in a mediæval allegory; théir shapes and voices ar startling, and théy impress a peculiar moral horror upon certain episodes of the romance. . . . But the chief merit of the book is its reality as a picture of manners, its broad and deep perspectiv, throing open the interior of german life, its faithful illustration of the intercourse between classes, its assortment of representativ characters." [Leader. **2369**

DIANA WENTWORTH [Posen] = No. 434.

DOCTOR CLAUDIUS [Heidelberg] = No. 675.

DIARY OF POOR YOUNG GENTLEWOMAN [by M.. (SCHEELE) VON NATHUSIUS (1817-57): *Trübner*, 1860.] "givs in autobiographic form the experiences of a wel-born damsel, whôse necessities force her tō be a governess in a noble family. The picture of inner german life is extremely wel delineated, and thére ar touches of pathos and of quiet humor which ar pretty and original." [Albion.

—, SAME ("Louisa von Plettenhaus)," N.-Y., *Francis*, 1857. **2370**

DR. GOETHE'S COURTSHIP. ['Der Stadtschultheiss von Frankfurt,' (1856) by O: MÜLLER: *Routledge*, 1866] "In the quiet, minute german manner the author's characterizations ar admirable. He has combined most successfully a mixture of simplicity and homely wisdom in the worthy couple, théir honesty and shrewdness and sincerity,

the elephantin playfulness of the worshipful mayor and the matronly dignity of his spouse, whô regards him with blended aw and admiration, and has a proclivity for drawing auguries from those incidents of everyday life which popular tradition has invested with a mystic significance. . . . The story is ône of those quiet, pleasing descriptions of domestic life in a place and age themselves interesting which ar especially pleasant reading by contrast with the harroing recitals of crime and despair which form the staple of the fiction of the day." [Round Table. **2371**

DOCTOR JACOB [Frankfurt] = No. 436.

DOOMED, by HEYSE, = No. 669.

DOROTHY'S PICTURE [by "W. HEIMBURG," i. e., Bertha Behrens: *Worthington*, 1891] "the first of a collection of Christmas Stories, is a sweet, simple little tale of a woman whô sacrifices herself for the man she lōves, givs him up tō another, takes care of his old mother, and dôes many ôther beautiful things which ar impossible tō the average human being. The other stories ar in the same vōin." [Critic. **2372**

DRESDEN ROMANCE (A), by LAURA M. LANE: London, *S. P. C. K.*, 1884. **2373**

EBERHARD [by K.. Clive: *Tinsley*, 1883] "describes very wel the life of an english pupil teacher in a smâll german town." [Athenæum. **2374**

EDELWEISS [by BERTHOLD AUERBACH (†, 1882): *Roberts*, 1869.] "We think the first charm the reader wil find in this most charming book is the fact that the story seems tō tel itself. From the beginning it goes alone, and ône dôes not think of the author til the end, when perhaps ône's homage is all the more devout in recognition of the genius which could produce so ex-

quisit a fiction, and nowhère in it betray a consciousness of creation. The scene is not among courtly people: but in a little cloc-making district in the **Black Forest**, and the characters of the story ar the cloc-makers and their friends and kinsfolk. It is simply the story of Lenz, whō makes musical clocs, and marries Annele, the worldly-minded but not bad-hearted dauter of the inn-keeper, whō leads him a very miserable life. . . . The glimpses of sweet, simple, refined life in the physician's family, and of the tender esteem in which all Lenz' friends and nēbors hold him, ar almost the only cheerful lights in the picture; the humorous passages, tho abundant, ar for the most part only varied expressions of the gloom of the story, for it is, indeed, as the author pre-mises, 'a sad, cruel history,' tho 'the sun of lōve brēaks throu at last.'" [Atlantic.] — "*Edelweiss, Little Barefoot, and Joseph in the Snow* ar 8 stories which form the connecting link between the brief sketches and the novels. The last twō ar simpler in form than many of the village stories [No. 2342]; they ar charming pastorals, full of deep feeling, and appealing tō uncomplex emotions. Little Barefoot [No. 2455], indeed, is almost a child's story, and it is not alone the plot of the story which makes it so; thère is sōmething in Auerbach's delight in his simple narration which may be noticed in any òne whō is entertaining children with a story. Everything is made perfectly clear, thère is no obscurity; the passions are far from being a tumultuous ocean, they ar, rather, a placid lake. . . . Edelweiss, on the other hand, is a more serious attempt at novel-writing; it deals with more intricate matters than the repetition of a fairy story in the 19th century, like Little Barefoot; it is really a very

thōro and wel-managed study of character. The hero Lenz, a young man of delicate sensibility and loyal feeling but of a sōmewhat weak, lachrymose character, full of amiability and the gentle virtues but inclined tō sentimentality, falls in lōve with Annele, a young woman about whōm the reader is likely tō be of twō or more minds. Her fascinations ar wel presented, and the reader is very likely tō be blinded in the same way that Lenz was. . . . As the novel groes more and more tragic, until the dreadful accident which crushes all wickedness and the memory of it from them both, we ar led on with the keenest sympathy in their sad fate. Their reconciliation is beautifully told; and it is not every writer whō could carry a novel tō so grēat a hit of feeling with so sure a hand. . . . The whole book is written with admirable strength, and thère is nōne which those whō ar unfamiliar with Auerbach can be more warmly advised to read." [T: Sergeant Perry.

—, SAME ("The Clockmaker") with "*JOSEPH*," London, 1861. **2375**  
EICHHOFS (The). [by "MORITZ VON REICHENBACH," i. e., Valeska Bethusy-Huc: *Lippincott*, 1881.] "How Count Eichhof gets his 3 sōns married and settled, — the matrimonial afflictions of the eldest, the spendthrift career of the second, and the tribulations of the youngest in choosing a profession, — these afford the warp of the story, and the woof is composed of the plots, plans and sentiments of a fashionable nēborhood." [American. **2376**

EIGHT DAYS IN THE LIFE OF A PASTOR'S WIFE, by — Essing, in *Ladies' Repository*, Aug.-Sept., 1871.

EKKEHARD No. 679. [**2377**  
ELECTIVE AFFINITIES [by J: WOLFGANG VON GOETHE (†, 1882):



*Bohn*, 1856] is "elaborate and skilful as a composition. . . . The gradual progress by which a husband's affections are estranged from his wife, and fixed on her adopted daughter, who is made a most winning character, the returning the passion felt for her: likewise, the wife's estrangement from the husband and preference for his friend the Captain, are the central points of the story, wrought with consummate tact. There is no guilt in this condition of things; it is the necessary result of those 'affinities' which operate as inevitably in the moral as in the chemical world. The husband and daughter die of grief for ungratified passion." [Southern Lit. Messenger.

**2378**

ELEONORE. [by "E. VON ROTHENFELS," i. e., Emilie (von Loga) von Ingersleben, 1822-71: *Lippincott*, 1872.] "This is a very plotty novel, which recounts in an autobiographical form the adventures of a simple-hearted young lady with an artful step-mother and an intriguing 'companion.' What arts these two false women used to entrap the heroine, first into a love marriage and afterwards into a life one in which her heart was not engaged; how her father was deluded by his beautiful wife; how the stepmother exerted herself to fascinate every man of her circle; and how they one and all deserted her colors for those of the ingenious narrator of the tale, who is, however, steadily true throughout — or, at least, with only one short interval in which she became engaged to another — to an upright and unsophisticated admirer, who lives in the country and appears rather awkward in the company of those who surround her in her father's house — all these fine things are told in a rather lively way, and are put into readable and easy English." [Nation.

**2379**

ELSIE = No. 2492.

EMERENZ, by HEYSE, in *Cosmopolitan*, Oct.-Nov., 1888. **2380**

ERL QUEEN (The). [by NATALY VON ESCHSTRUTH: *Worthington Co.*, 1892] "The old-fashioned novel, which cares little for analysis and is written for the sake of the story rather than as a statement of some problem of life, may still be found, and 'The Erl Queen' is a good type of this class. There is a certain artlessness about these stories — a pleasant homeliness — that carries even the realist critic along with measurable content through lengthy descriptive passages, brief orations in the place of the give-and-take of dialog, and even veils such a preposterous proceeding as the solitary midnight ramble of a child-Baroness — lightly-clad, at that — through a clover-del, with a graceful garb of romantic illusion which half-conceals the absurdity. The obsequious deference which noble birth once demanded is another survival in these novels which concern themselves with German nobility, and though the lovely hero wins his high-born beloved, it is only after he has come into his fortune and his relatives have pardoned his father's 'mésalliance.' All the slanderers are punished — lightly, all the lovers are made happy, all debts are paid, and the comfortable, mildly-exciting story is gracefully concluded." [Commonwealth.

**2381**

ERLACH COURT = No. 441.

ESTHER'S FORTUNE [Munich] = No. 445.

EUROPEAN RELATIONS [by TALMAGE DALIN: *Cassell*, 1892] "is a pleasant little sketch. A count quarrels with his family, changes his name and comes to America. Here he marries and dies, leaving a wife and two children — a daughter nearly grown and a boy. The family go abroad in obedience to an invitation received from the head of the

family whō livs in the old castle in **Tirol**. Before the time for the visit arrives they spend weeks wandering over the mountains with twō friends — a man and his sister, — the man very much older than the girl whōse father was his friend, but not too old tō fall a complete victim tō her fascinations. He looks upon himself as absurd, is persuaded the girl wil lāf at him, and lets her go tō the castle without declaring his lōve for her. No scruples of this kind chec the passionate declaration which her handsōme, dashing cousin makes before he has knōn her 3 weeks. The girl confesses that she has lōved her father's old friend, but as he seemed tō take only a paternal interest in her she is willing at least tō consider her new lōver. It happens that this conversation is overheard by the man most concerned in it. When the young couple ar married he writes a new bōk — his grēatest success — which deals with the vaqillation of the heārt, and the absurdity of a man's not putting his lōve and his faith tō the test. One dōes not trouble ōneself about the improbability of the dēnouement, but is content tō enjoy the mountain atmosphere which pervades the book and the unusual interest which the characters inspire." [Critic. **2382**

**EXCHANGE NO ROBBERY** = No. 688.

**EYE-BLINDNESS AND SOUL-BLINDNESS**, by HEYSE, = No. 707.

**FAIRY OF THE ALPS** = **ALPINE FAY**.

**FALKENBURG** [by HAMILTON MURRAY: *Harper*, 1852.] "is wel worth reading for its piquant delineations of character, apart from the interest of the plot, which is ōne of grēat power and intensity. The scene is laid in the picturesque regions of the **Rhein**." [Harper's. **2383**

**FAMILY FEUD** (A) [by L: HARDER: *Lippincott*, 1877.] "The action lies between a baron, his second wife and a dauter, on the ōne side, and a young kinsman on the ōther, whōse earlier prospects of inheritance ar destroyed by the birth of the dauter. Otto, the disinherited, is unjustly accused of a plot against the life of his little rival, and groes up under this cloud intō a sōmewhat gloomy character. Reconciliation, however, cōmes at last, and the girl becōmes Mrs. Otto. The book is interesting and wholesome." [Boston "*Literary World*." **2384**

—, SAME, by J: GOTTFRIED KINKEL, in *Tales from Blackwood*, N. S., 21; also in (Boston) *Saturday Rambler*, 18-25 may, 1850. **2385**

**FARINA** = No. 691.

**FATAL PICTURE**, in *Ladies' Repository*, Jan. 1868. **2386**

**FAUSTINA** [by IDA (HAHN) HAHN (†, 1880): N.-Y., *Carleton*, 1872.] "is the story of a woman whō married a man whōm she did not lōve; learned tō lōve anōther, and with him left her husband's house; and ere long, being separated from her protector, gave her heārt, or what was left of it, tō a third claimant. The heroin is a Countess, and all the characters ar nobles, Faustina, the heroin, is powerfully drawn, and sōme of the scenes in which she figures ar wōnderfully effectiv. But the book has little tō dō with life; it is a record of Faustina's meditations and speculations about lōve, and must be regarded as a vūe of that passion from a German sentimental stand-point. As a story it is not interesting; but it is written with boldness and vigor, and sets forth in a brilliant light sōme of the rarest qualities of woman's nature." [Boston "*Literary World*." **2387**

**FELIX LANZBERG'S EXPIATION**.

FAILURE OF ELIZABETH (The)  
 [by EMMA F.. POYNTER: *Bentley*,  
 1890.] "is a pleasing, wholesome story,  
 and Miss Poynter's carefully drawn,  
 distinctiv characters can never fail tō  
 arouse interest. Elizabeth belongs tō  
 that charming type of fresh, unspoilt  
 girlhood which Miss Poynter knoes wel  
 how tō depict. Sent out alone into the  
 world with the inexperience of 17, it is  
 scarcely surprising that this much neg-  
 lected girl with her generous impulses  
 should fall in lōve with the first person  
 whō interests himself in her. Unfort-  
 unately her hero is an elderly, invalid  
 clergyman of the worst type of vanity and  
 sordid egotism. [Compare plot of Nos.  
 436 & 452 k.] We ar ōnly glad tō think  
 that this chapter of her history is finally  
 closed while shē is still young, and, we  
 hope, wholesome-minded enuf tō begin  
 life anew under brighter and more  
 worthy circumstances. Miss Poynter  
 givs a humorous description of life in a  
**German pension**, with its uncomfort-  
 able economies, and petty jealousies."  
 [Athenæum. 449 t

FELICIA. [by MATILDA [BARBARA] BETHAM EDWARDS, London, 1875.]  
 "The part of the lady who gives her name to the book is subordinate to that of a morbid clergyman who has unfrocked himself on conscientious grounds and thenceforth is principally occupied with drifting into sentimental relations with various friends of the softer sex. Stickland's moody temperament seems to become more or less gloomy only under the annoying or refreshing influence of these successive flirtations; but his cold nature gives him a most unfair advantage over the ladies, who, one and all, fall in love with him. Felicia, his earliest love, makes the mistake, when he fails to come forward as she expects, of marrying the musical dictator of a little german court, a graceless but not unamusing scoundrel, who neglects and cannot appreciate her. The german life is well described." [Athenæum. 452 k

[By "OSSIP SCHUBIN," i. e., Lola Kirschner: N. Y., *Worthington*, 1892.] "At a watering-place the hero, a man under the shadow of an early sin, meets beautiful Linda Harfink, the daughter of a millionaire bourgeois, who, dazzled by his rank, encourages his suit. He believes she knows his story, and they are married; but the secret has been kept from her by her mother, who fears the match will be broken off. How Felix fared with his frivolous young wife, her discovery of her husband's secret, and his final expiation, are developed in a well-told story of dramatic interest." [Pub. Weekly. **2388**

FICKLE FORTUNE = No. 1011.

FIDDLER OF LOGAU = No. 696.

FIRE AND FLAME [by LEVIN SCHÜCKING (†, 1883): *Appleton*, 1876.] "abounds in exciting incident, the plot is bold and wrote with masterly audacity. . . . No mere abstract could give a just idea of it, and we dismiss the book with the remark that it is exceptionally noble in tone, keen in analysis, vivid in its sketches of character, and cultivated in style." [Boston "Lit. World." **2388 t**

FIRST AND LAST BALL, by HACKLÄNDER, in *Ladies' Repository*, June, 1872. **2389**

FIRST TEMPTATION (The). [London, *Newby*, 1863.] "The story ranges within a very narrow circle and introduces us to but a small number of characters: the principal persons belonging to the professorial class. The hero is a university professor and one of the greatest lights of the atheistic philosophy; a tall, handsome man who has traveled, and studied art and literature, is cold and critical; looking at all things from an æsthetic point of view, and never so satisfied as when anatomizing conduct and character. His wife Elizabeth, in

whom the deepest interest of the story is centred, was the only daughter of a professor of philology, a friend of Schartel. . . . Associated with Doctor Schartel as fellow-professor is the grave, earnest Fischman, whose married life is unhappy also. He, devoted to the same philosophy as his friend, has married a simple-minded little woman whom he found in a romantic way among the Alps. . . . Poor Susette! She pines for her mountains, and her spouse pines for the sympathy and companionship she can not give him. [Compare plot of No. 2458.] Then Madeline appears on the scene — a brilliant, beautiful, and intellectual woman, but also bad and unscrupulous. . . . Schartel remonstrates with him in a very wise way about his passion for this attractive woman, but with no further effect than a brief hesitation before he sends away the 'Swiss peasant to her mountains,' and take steps to obtain a divorce. One of the most pathetic passages in the book is that which describes the return of Susette, with her brother and child, to see whether the Schartels can do anything for her towards a reunion with her husband. The simplicity and naturalness of her story are beautiful; and the subsequent scene, when she goes with the child to see her husband, and makes the most touching appeal to his old sympathies, is no less so." [London Review. **2390**

FIRST VIOLIN [Dusseldorf] = No. 698.

FIVE ERAS IN A WOMAN'S LIFE, by H. ZSCHOKKE: in *Boston Miscellany*, Feb. 1842, and *So. Lit. Messenger*, Oct. 1845. **2390 m**

FLEURANGE [Heidelberg] = No. 700.

FLORIAN AND CRESCENZ, by B. AUERBACH: *Low*, 1858. **2391**

FLOWER BASKET (The), by CHRIS-

TOPH VON SCHMID: N.-Y., *P. Price*, 1842. **2392**

FLOWER, FRUIT AND THORN PIECES, or the marriage, death and wedding of the Poor Lawyer Siebenkäs, by JEAN PAUL F: RICHTER: (1796) Boston, *Ticknor*, 1859. **2393**

FORBIDDEN FRUIT [by F: W: HACKLÄNDER (†, 1877): Boston, *Estes*, 1877.] "takes us from France to a german capital, and introduces us to a domestic circle in which a talented artist, his wife, his wife's brother, and his pupil-model or chief personages. The brother is conditional heir to a large property, the condition being his marriage within a certain period [compare plot of "In Hot Haste"]; and but two months of grace remain. He has come to obtain the helpful offices of the sister in finding the desired wife. He finds her in the pupil-model of his brother-in-law. Certain peculiar, tho innocent, relations between her and the artist provoke the bitterest jealousy of the latter's wife, greatly to the complication of the suit in question, but that is of course finally successful. The relation of the title to the book we fail to see." [Boston "Lit. World."] **2394**

FORESTER OF ALTENHAIN (The), London, 1852. **2395**

FORESTERS (The), [by BERTHOLD AUERBACH (†, 1880): *Appleton*, 1880] "These characters make a picturesque and pretty group, set off by the shadows and solitudes of the forest, the dash of the mountain brook, the pleasures and excitements of the chase, and the indescribable, indefinable sweetness and simplicity of german character on its rural and domestic sides. There is no badness in the book, either, beyond Schaller's, and his is the badness only of jealousy and slander and malice. The life is pure and peaceful, the very

animals share its joy. . . . It is a sweet and gentle story. One touch more would have made it a work of power." [Boston "Lit. World." **2396**

FORESTER'S FAREWELL SUPPER (The), in *Ladies' Companion* (London), vol. 2. **2397**

FORGET-ME-NOT, by G. zu PUTLITZ, in *Lippincott's*, Jan. 1868. **2398**

FORTUNE IN MISFORTUNE, in *Appleton's*, 4 Oct. 1870. **2399**

FORTUNES AND FATE OF LITTLE SPANGLE [by HANS HOPFFEN, in *Masterpieces of German Fiction*. **2400**

FORTUNES OF MISS FOLLEN [Baden] = No. 704.

FOUR PHASES OF LOVE, by HEYSE, = No. 707.

FRANCESCA DA RIMINI. [by ERNST VON WILDENBRUCH: Chicago, *Laird*, 1891] "Francesca lived in one of the large towns of Prussia. She attracts the attention of the new governor and soon becomes his wife. The her husband is much her senior, she admires him greatly and marriage begins happily. A young officer who secretly admires Francesca is the one to destroy their promising future. A picture of her which he paints in the character of Francesca da Rimini is the cause of a tragedy." [Publishers' Weekly. **2401**

FRAU ANTJE, by A. MEINHARDT, in *The Modern Age*, Mar., 1884. **2402**

FRAU DOMINA [by CLAIRE (v. Tolstoy) VON GLÜCKER: Boston, *Lockwood*, 1877.] "ushers us into painful scenes; but the sympathies of the author and the heroine are on the right side, nor is the guilt of a hazy description. And the usual clearness of the story does not lie in the fact that the heroine instinctively repulses the man who has entrapped her into an illegal marriage from the moment he is discovered, but in a certain resolute dealing with herself, which does

not allow her to look back, does not permit her to break the heraldic seal which closes the letters annually sent her, nor even to look from a distance on the face of the man she loves, until death has taken his epileptic wife. Then, perhaps, she might have forgiven him, but the excitement is too much for her wasted frame, and her gray-haired lover is glad to fall soon after on the field of battle."

[Boston "Lit. World." 2403

FRAU VON BERNHARD'S VALET, by L. SCHÜCKING, in *Every Saturday*, 6-13 apr. 1867. 2405

FRAU WILHELMINE. [by JULIUS STINDE: *Scribner*, 1888.] "The fourth 'and last' series of the adventures of the Buchholz Family resembles the previous volumes, and is well worth reading by all who enjoy a book whose humor is, so to say, only incidentally revealed, but which, like the perfume in a dress, exhales with every motion of the wearer. But perfumes are sometimes offensive, and, without being unduly sensitive, a person with a nose less robust than that of Bismarck might well find too strong the scent of some of the suggestions in these volumes. There is little which is 'improper' in the allusions—nothing, indeed, to recall the typical French novel, in which vice is supposed to lose half its evil by losing all its grossness. On the contrary, references to vice are of the most distant kind, and are of such a nature as to imply that it is non-existent in the Landsberger-Strasse. But there is plenty of 'grossness'—that is, allusions to accidents of life which persons of refinement ignore or keep in the background, and for the use of which, as material for exciting a smile, one would have to go back, in English literature, 150 years. Hence the comparison of this book, sometimes made, with *Cranford* [No. 1175] is most misleading. The

atmosphere of 'Cranford' is of the most delicate and fastidious refinement; the air of 'The Buchholz Family' is that breathed by people who are good-natured and well-meaning, but thoroughly coarse in grain. Frau Buchholz, in fact, in spite of her veneer of book-culture, belongs to the social level of Mr. Howells' 'Manda Greer' [No. 315]. The laboring class, as represented in novels, however unfavorable to their life may be, possess a certain innate refinement, as does also the grisette of the pre-Zola era. It is only the middle class in Germany and England and the lower middle in this country, who appear to be entirely destitute of it." [Nation, 1887.]—"The comfort here is, that all these dull, sordid, contracted creatures are of one nationality. Since the Germans have taken Stinde to their bosoms and proclaimed him the prophet of their middle class, far be it from a foreigner to protest that they are in any respect more attractive than he has painted them. Anyone in doubt about the meaning of the word vulgar is commended to 'The Buchholz Family,' where it is amply and exactly defined. The vulgarity is not only in their customs, which are disgusting, but in their thoughts and feelings. Their standards are low, their judgments narrow, their motives mean. They have no manners, and they, — the women especially, — talk to each other with brutal coarseness. The civilities of life are unknown to them, the proprieties ignored, and the dependencies outraged. They are envious, spiteful, meddling, and mercenary, and they thank Heaven that they belong to the cultivated classes! If the Buchholz family appeared to the Germans what they are, it is natural to suppose that the family would not have been received with such favor. If Stinde thought they were at all offensive, he could not so thoroughly have identified him-

self with their vulgarity. Therefore an outsider must accept his work for what it seems to be, a close transcript of an actual phase of life of which he is a part. If the author can remotely conceive of the impression on the foreign mind made by Frau Wilhelmine and her tribe, he must write for the purpose of exciting inveterate repugnance for the whole German nation." [Nation, 1888. **2406** FRERES (The) [Saxony] = No. 456.

FRIEDEL [by "W. O. VON HORN," i. e., F: W: OERTEL, (1798-1867): N. Y., Collins, 1856.] "is a pleasing story portraying the manners of rural life some hundred years ago. It shows the German naïveté of narrative, and contains an excellent moral beneath its lively pictures." [Harper's. **2407**

FRIEDEMANN BACH, by ALBERT EMIL BRACHVOGEL: (1858), Tinsley, 1875. **2407 d**

FRIEND FRITZ [by EMILE ERCKMANN & P: ALEX. CHATRIAN (†, 1890): Scribner, 1877.] "is one of the brightest, purest, sunniest stories we have read for many a day. It is just charming in its way. Not that it is a great work as respects either plan or execution, except so far as there is the greatness of true art in the simplicity of the one and the beauty of the other, but that it is a fresh, tuneful, natural, and in every way delightful tale wrote of commonplace materials, yet with a consummate skill and that refinement of touch which one so quickly recognizes, but finds it so hard to define. There is the merest thread of a story. 'How comes it that Mr. Kobus, that rich man, that man of position, is going to marry a simple country girl, the daughter of his farm manager, he who for the last 15 years has refused so many fine matches?' This is a question occurring on one of its pages, to

which the whole book may be set down as the answer. The charm of the work lies in the ease of the dramatic development, the life-likeness with which the characters are drawn, the absolutely untainted sweetness of its materials, the delicacy with which sentiment and feeling are portrayed, the amusing turns which are given here and there to the narrative, and the careful finish which is bestowed upon every part." [Boston "Lit. World."] — "One never wearies of the idyllic pictures of elsatian life presented in the happy and seemingly artless style of these authors. One hears all about the ancestors of Fritz, his intimate friends, his housekeeper, and finally of his farm in Meissenthal. There goes a little maiden who upsets all his cunningly devised and solidly argued theories of bachelor life. She is the daughter of his farmer, a little thing of 16; but the jovial gourmand Fritz is slain in his turn, and indeed takes on after a wonderful fashion when he finds he is really deep in love. His terror lest she shall not have him is as great as his former philosophic indifference to the fair sex. But not Fritz alone is admirably described; his friends and boon companions are alike vividly portrayed. The whole story overruns with good-nature and good cheer." [Scribner's. **2408**

FRIENDSHIP'S TEST. [Zwei Freundinnen by "W. HEIMBURG," i. e., Bertha Behrens: N. Y., Ogilvie, 1889.] "Heimburg's stories are always pleasing. Simple and pure in tone, fresh in sentiment, with enough motive to render the reader unwilling to pause, and with a heroine as sweet and charming as a June rose, the present book bids fair to sustain the reputation of the author's earlier works. The local color is good; the scene where Hortense tries to kill



herself is affecting without being sensational, and the story ends wel. The characters ar live men and women, and the interest of the pretty tale is wel sustained." [Writer.

—, SAME ("Hortense"), Chicago, *Rand*, 1891, 386 pp.

—, SAME ("Lucie's Mistake"), N.-Y., *Worthington*, 1890.

—, SAME ("My Heart's Darling"), *Munro*, 1889. **2409**

FROM HAND TO HAND [by "GOLLO RAIMUND," i. e., Bertha (Heyn) Frederich (1810-88): *Lippincott*, 1882.] "It is not surprising that Mrs. Wister's heroin should murmur sorrowfully, 'I am passed from hand to hand.' She is separated from her mother by a divorce suit which adjudged the child to her father; given by her father, when very young, to a husband of whom she knew nothing, except that he had been her father's friend; entrusted by the bridegroom to a pastor and his wife with whom she is to remain till her education is completed; sent back to her husband in disgrace by the indignant Frau when the secret marriage is discovered, only to find that, as she is led to believe, her husband is hers only in name; flying from him for refuge to her divorced mother, just in time to discover that her mother has repented of her sins, and in the safe seclusion of a convent is quite as indifferent to her daughter's welfare as she had been in the gay world; hastening finally to her grandmother, to be restored at last, in perfect confidence and love, to her husband's side—the young lady certainly does seem to be 'passed from hand to hand.' The story is interesting and gracefully told, and the heroin is not passed from hand to hand in any way to imply a lack either of strength or sweetness." [Critic. **2410**

GEIER WALLY = No. 1005.

GELLERT, in *Sabbath at Home*, vol.

1. **2411**

GERMAN LOVE = No. 714.

GERMAN TALES. [by BERTHOLD AUERBACH: *Roberts*, 1869.] "The stories of this collection will probably be found uninteresting by most readers. They are, however, full of that homely wisdom which is one of Auerbach's most marked characteristics, and which forms a so singular contrast to the half-sentimental sort of transcendentalism which also distinguishes him." [Nation.] The tales in this collection are: *Christian Gellert's Last Christmas* (No. 2357). *The Stepmother*, *Benigna*, *Rudolph and Elizabeth*, *Erdmutha*. See, also, *Black Forest Stories*. **2412**

GERTRUDE'S MARRIAGE. [by "W. HEIMBURG," i. e., Bertha Behrens: *Worthington*, 1888.] "Gertrude is a proud, the sincere, young woman, with a large fortune, and is deeply in love with a worthy suitor in humbler circumstances. After they are happily married, which it takes about half the book to accomplish, Gertrude unfortunately conceives that Frank married her for money, and that he even had the affair arranged by a matrimonial broker. So she goes away and pines for some months, and it takes the other half of the book to get her back to Frank. This is not a bad plot, and there are some rather entertaining side characters." [American.] — Husband and wife "settle their difficulties in the end, and leave one thankful, as usual, for that perennial supply of very young people, skirting about the 'terra incognita' of the natural affections who make the production of innocent, unexciting fiction a recognized and, we hope, a paying industry." [Catholic World. **2413**

GLORIA VICTIS = No. 716.

GOLD ELSIE = No. 717.

GOLDEN DAYS = No. 460.

GOLDEN LION OF GRANPÈRE (The). [by ANTHONY TROLLOPE (†, 1882): *Tinsley*, 1872.] "In the charming village of Granpère, among the Vogesen, stands the Lion d'Or, an excellent specimen of an old-fashioned inn. . . . The character of Michel Voss, the real hero of the tale, is developed with all Mr. Trollope's best skill. The gradations by which the unexpected obstinacy of his ward and son, in resisting a 'mariage de convenance' which he has decided upon for the benefit of the former, infuriates beyond all bounds the usually good-tempered gardian, and the still subtler workings of natural affection and common sense which gradually reduce him to a better state of mind, are traced in a way which leaves nothing to be desired. The true-hearted, rather strong-minded girl, whose happiness is placed in such jeopardy, is sufficiently charming to enlist our interests in her favor, tho Master George, her lover, has too much of his father's hasty and imperious character, and is too easily induced to be hard in his estimate of Marie's conduct, to come quite up to our ideal of fidelity or tenderness. However, he is perhaps the more thoroughly a man of his class for not being altogether a model of chivalry, and Marie is right in preferring him to the curled and oiled Adonis from Basel, whose successful linendrapery has seduced old Michel's affections. It is a very natural process in a mind of Marie's type to estimate these worthies at their proper relative worth; for with all her activity and external absence of sentiment, there are sound depths in her unpretending character, and nothing vulgar or shallow. Her fondness for her gardian, even when he is wounding her

most deeply (a fondness which that excellent man reciprocates with something of youthful ardor, unsuspected by him, but not absolutely unnoticed by his wife); her not unnatural indignation against her old lover, struggled against as heroically as her absolute detestation of her new one; her devotion to daily duty; her readiness, when George is proved sincere, to go forth to she knows not what rough fortune in the world, satisfied with that knowledge, and content to abandon, for duty's sake, any further fruition of her hopes; — all mark her as a heroin of no common mold. When we add to the conception of two well-defined and original characters, a lifelike rendering of the subordinate parts, and occasionally, as in the naïve expedient of the panic, a vein of humor more decided than is frequently the case with Mr. Trollope, we have indicated the principal merits of an excellent tale." [Athenæum. 2414

GOLDBAKER'S VILLAGE, by J. H. ZSCHOKKE: *Appleton*, 1845; also in *New England Family Mag.*, Aug.-Sept., 1845; also in *Chambers' Miscellany*, No. 2. 2415

GOOD LUCK ("Glück Auf") [by "E. WERNER," i. e., E. Bürstenbinder: Boston, *Osgood*, 1874.] "is remarkably good. In delineation of character it is especially strong. A proud baron sells his daughter to a rich parvenu. The young wife despises her husband, who seems to deserve her contempt. He is the son of a mine-owner who is killed by an accident, and the management of the property falls suddenly on the son, who had been indolent and spiritless. The sense of responsibility makes a new man of the latter, who displays in the critical circumstances attending a strike, the best qualities of manhood. His young wife begins to respect, and

presently to love him, — the vicissitudes of her feelings being described very skilfully. Ulrich Hartmann, a miner, who leads the strike, hating the husband and madly in love with the wife, is a strikingly original character. But the charm of the story lies in the gradual approximation of husband and wife, the slow crumbling of the barrier which separates them, under the influence of the noble qualities of each." [Boston "Lit. World."] — "However looked at as a romance, no one can deny that the story is, like its title, a 'success,' since it has the unanalysable quality of carrying the reader on with it, without for a moment getting tame or dull. Many stories might be written embodying a far deeper insight into character, yet without one-half the interest. The incidents are skilfully woven, the circumstances are vivid, the sympathies of the reader are never lost hold of, and there is no irritating shifting of the scenes and dropping of the thread to take up another. In fact, whatever the faults in the conception, Herr Werner (sic!) knows how to narrate, and the freshness of his industrial subject, — which is not overloaded with any show of economic detail, — lends a new fascination to the story." [Spectator.

—, SAME ("Success and how he won it") transl. by C. TYRRELL, *Bentley*, 1876.

—, SAME ("She Fell in Love with her Husband") N. Y., Primrose Series, No. 91 [1892.] **2416**

GRANDIDLERS (The). [by JULIUS RODENBERG: *Low*, 1881.] "The charm of this book lies in its freshness. The plot is simple, and the characters familiar. The estrangement of a father and son, from the latter's devotion to painting, the son's successful fight to secure his place in the world of art, and their ultimate reconciliation, have been the

basis of more novels than we care to specify. But it is in this very point that the writer's superiority is manifest. Dealing with emotions so general that in the hands of ordinary novelists they would be commonplace, the author engages our attention at once, and when we lay down the book, we seem to have parted from old and dear friends. In almost every character the writer's skilful hand has achieved success. As is natural the hero is the least satisfactory. He is shadowy. In Mr. Grandidler, the prosperous hatter, with his love for his children, his pride in his ancestry, and his almost religious respect for the Great Elector, Mr. Rodenberg has drawn what we think his most striking character. . . . And this is done not by the laborious accumulation of minute detail, but by the force of a delicate imagination, of a quiet humor, and a truthful pathos. To readers whose critical palates can appreciate the finer flavors of the literary table, we commit this novel." [Spectator. **2417**

GREAT UNKNOWN (The) in *Godey's*, July-Aug. 1850. **2418**

GREEN GATE (The) [by ERNST WICHERT: *Lippincott*, 1875.] "is a story of unusual interest. The erotic (sic) element in it is handled with exceptional skill, and several of the characters possess an attractive individuality, — especially the professor, whose course one follows with deep sympathy. Its tone is pure, and its incidental lessons wholesome." [Boston "Lit. World." **2419**

GREIFENSTEIN [Freiburg] = No. 724.

GRETCHEN'S JOYS AND SORROWS ["Backfischen's Leiden und Freuden"] by CLEMENTINE HELM, i. e., — ( ) Beyrich: Boston, *Williams*, 1877.] "where, for the most part, such as are not recorded in fashionable novels. Her sorrows were in good measure the

result of her not knowing the use of sponge, soap, etc., and so having to be taut them by a careful ant. When she had acquired these important rudiments of education she went into the gay world and was married. It is interesting to observe that the author, a German lady, throes the weight of her authority in favor of helping one's self to salt with a knife. It should be said in justice, however, that the only other alternative suggested was the employment of the hand." [Nation.] "This is an unpretending little story, which, without much plot, or any subtle study of character, yet manages to interest the reader. It is a picture of home life in one of its most attractive aspects, with the proper admixture of sentiment, without which a tale could hardly claim to have a *raison d'être*." [Spectator.

—, SAME ("A Miss in her 'Teens"), London, *Klockmann*, 1878. **2420**

HALLIG (The), a tale of humble life on the coast of Schleswig, by J. CHRISTOPH BERNATZKI (†, 1850): Boston, *Gould & Lincoln*, 1856. **2420 p**

HAMMER AND ANVIL, by F. SPIELHAGEN: N.-Y., *Holt*, 1870. **2421**

HARD HEART (A) by "GOLO RAIMUND," i. e., Bertha (Heyn) Frederich (†, 1884): *Lippincott*, 1884.] "is an extremely pleasant and readable story, told with simplicity of purpose and turning on questions of real heart and feeling. The character of Frau Sybilla is forcibly presented: strong, and for a time relentless, in bearing her woes and in making others suffer, she at last listens to the voice of conscience, and alters the course of things for those she can make happy. There is no doubt of the popularity of these German stories, and it lies, we believe, in their reflection of the simple elementary emotions. The men are not

dilettanti, who play with ideas until they forget the feelings which it to lie behind them, and the women limit their range of thought to what lies within their reach. Thus their hopes and fears, loves and passions, have an idyllic effect, which is refreshing to the reader after more elaborate efforts and aesthetically-minded heroes and heroines." [Lippincott's. **2422**

HEAPS OF MONEY, [Dresden.] by NORRIS, = No. 463.

HEAVY RECKONING (A) = *ALPINE FAY*.

HEIDELBERG BROTHERHOOD (The), by GUSTAV LISTON, in *The Crayon*, May-Aug., 1856. **2423**

HELEN YOUNG [by PAUL LINDAU: Chicago, *Rand*, 1892.] "The scene opens in the Royal Theatre, Berlin, during the play of 'Elsa' founded on a noted murder. Prince von Lohenburg is attracted by the entrance of two ladies, and tries to learn their identity," but fails. On the next day, however, circumstances favor him, and the unknown is soon known to him as Helen Young, and there follows a story of mystery, love and pathos which seems real." [Publisher's Weekly. **2424**

HELOISE, by "Talvi." *Appleton*, 1850. **2425**

HER ONLY BROTHER [by "W. HEIMBURG," i. e., Bertha Behrens: N.-Y., *Crowell*, 1888.] "may be somewhat spun out; but is nevertheless an excellent and entertaining story. Here we have no disregard of the unities of time and place: on the contrary, all the sensational business is transacted in the precincts of a venerable abode on the storm-beaten shores of the Baltic. The various incidents and episodes have their rise in the ordinary play of feeling or passion; and any further effects are to be found only in sketches of old-fashioned manners, or

descriptions of half-savage nature. The story sounds true; it is the more impressive that it is simple. . . . We are interested from the first in all the inhabitants of the manor-house; they enlist our sympathies by their good old-fashioned German kindness and simplicity of manners; and we feel personally concerned in the misunderstandings which drove them to infinite trouble, by destroying their domestic harmony. . . . The reader is permitted to have an insight into the heroine's real character, which is denied to those who are nearest and dearest to her. We know her to conceal passionate emotions under an apparently phlegmatic exterior, and to rise unpretentiously to sublime heights of self-denial, while all the time she is the victim of most irritating misconceptions." [Blackwood's.] — "When her only brother was 15, little Anne Marie was laid in his arms by his mother, and at her death-bed, Klaus promised never to leave his sister. He sternly put aside love and marriage for her sake, and when she was 19 she did the same for him. They lived in an old castle with a dear old maiden aunt, whose diary furnishes the chief part of the tale. Her only brother has reached the ripe age of 35, when a little sprite, — selfish, pleasure-loving, in all things the opposite of his sister, dances and sings her way into his heart. The story passes over 30 years, and the life of the only brother is read by another generation at the cradle of another Klaus." [Publisher's Weekly.] — "Fräulein Anna Maria von Hegewitz calculates thaler and groshen, tells her knowing old aunt that she means never to marry, and that neither will her brother, who has promised always to care for her. But this, as the reader well knows, is as though a green apple should swear never to turn red in

the wind. He watches the mellowing of the acid juices in the fräulein's character as he might his neighbor's fruit ripening over the wall. In the fullness of time, Anna Maria is married to an old friend of the family, and brother Klaus, whose brotherly affection she at first held sufficient, though a good fellow enough, is the one from whom most of her troubles come." [Critic, 1888.] — "It contains the same descriptions of the quaint maiden aunt, the country life of the nobles, and the strong family affection which we find in the numerous novels translated by Mrs. Wister. The author displays fine descriptive powers in his rendering of country scenes and interiors, so we can almost believe we, too, have vegetated in a Märkisch house. The three women in the story are the best drawn and most interesting characters; they are also excellent foils to each other — aunt Rosamunde, anxious and affectionate; Anna Marie, strong, self-controlled, and loving; Susanne, weak, childish, and pleasure-seeking. The power half-consciously wielded by a beautiful, selfish, spoiled girl in the lives of those around her is trenchantly illustrated. Perhaps she may be summed up as loving pleasure and love." [Critic, 1889.

—, SAME ("A Sister's Love"),  
Worthington, 1890. 2426

HER SON [by "E. WERNER:"] *Bentley*, 1887.] = *ST. MICHAEL*.

HERMANN [by "E. WERNER," i. e., E. Birstenbinder: *Tinsley*, 1879.] "is a powerful tale, and very readable. The story treats the bane which the sins of the fathers cast upon the children. A cloud of dark crime blights the childhood and youth of a young count, and the same crime has darkened the life of a young girl whom he loves, unconscious that the evil deed of his father has raised a fatal barrier between them. How this

barrier was raised, how overcome, is the theme of the story. All ends well; the crime is expiated, not avenged, and the lovers united." [Athenæum. **2427**

HERO OF THE PEN (A) [by "E. WERNER," i.e., E.. Bürstenbinder: *Low & Co.*, 1878.] "deals with the fortunes of the daughter of a German who, exiled to America in 1848, determined to rear his child as much of a foreigner as he could. The story is simply, naturally, and gracefully told." [Athenæum. **2428**

HIGHER THAN THE CHURCH = No. 737.

HIS WORD OF HONOR = *NORTHERN LIGHT*.

HOHENSTEINS (The) = No. 738.

HOLE IN THE SLEEVE, by H: ZSCHOKKE: in *Godey's*, May, 1844.

HOME SOUNDS [Heimatklang] by "E. WERNER:" Munro, 1888.

—, SAME ("The Spell of Home"), *Lippincott*, 1887. **2429**

HONOR [by CLEMENS BRENTANO (1778-1842): London, J: Chapman, 1848.] is "a little story worthy to take rank with Auerbach's 'Village Tales.' We feel grateful to the translator for having put into an English dress a charming little tale." [Westminster. **2429 k**

HOUSEHOLD IDOL (The). [by MARIE BERNHARD: N. Y., *Worthington*, 1892.] "The story opens in Rome, after the fall of the Casa Bortoni. Andrée, an artist, is hastily summoned to the death-bed of a young sculptor, who beseeches him to convey the news of his death to the beloved daughter of a Hamburg banker. In fulfilling this commission the artist loses his heart, and there follows a romance of contradiction and unexpected action." . . . [Publisher's Weekly. **2429 r**

HORTENSE = No. 2409. *FRIEND-SHIPS TEST*.

HOW THE BARON GOT HIM A

WIFE, by L. SCHÜCKING, in *Penn Monthly*, nov., 1878. **2429**

HULDA [by FANNY (LEWALD) STAHR (1811-89): *Lippincott*, 1874.] "tells the love of the humble pastor's daughter for the Baron Emanuel, and all the suffering which embittered that young woman's path in life. It is not a remarkable novel, but it is readable." [Nation.] "From one of the advertising pages we learn that Mrs. Wister has given to the world some nine volumes of versions of German tales. There would appear to be nothing but want of the time employed in the mere mechanical writing to prevent her from speedily increasing this number. A tolerable knowledge of German, and the ability to render that language into fair English at all the qualities we can discern in Mrs. Wister's writings. As they are stated to be 'after the German,' the reader would be led to believe that the idioms and style of the original text had not been closely adhered to, but that the English adaptation would flow smoothly and naturally. In this, however, he would be disappointed, as many long and involved sentences show that the original has been too faithfully followed. The scene of the early portion of the book is laid on Prussian northern coast, and the time is early in the century. In the opening chapters the reader is introduced to Hulda, the heroine, who is the only child of a pastor of a village. All the inhabitants of this village are dependents of a noble family, which occasionally occupies the castle. We are all familiar with the nursery tales in which the poor peasant girl falls in love with a rich noble, and by her silent adoration wins his affection.

But in 'Hulda' we are asked to believe that a country girl, after only two months' instruction, can become a

HYPERION. [by H: WADSWORTH  
LONGFELLOW: N.-Y., *Coleman*, 1889.]

"The hero, a young American, oppressed with grief for the loss of a friend, makes a tour to Germany. Here he passes some time with a young Baron, and then sets out for Switzerland. He falls in love there and is rejected—but the tone of his mind becomes, finally, restored, and the book leaves him on the eve of returning to his native land. This is the story, but the story is merely the vehicle for beautiful simile, aphorism, thought and description." [Southern Lit. Messenger.

467 t

gréat actress, and that a villain, a valet, whô has been horsewhipped and kicked out of his place for his crimes and impudence, could be the grandest tragic actor in Germany. . . . 'Hulda' is concluded by the marriage of the Baron with the actress, so in a true fairy-like manner all ends happily." [Arcadian. **2430**

HUNGER-PASTOR (The) [by W: RAABE: *Chapman*, 1885.] "is by a writer whôm Germany claims as its gréatest living humorist. His best book is generally acknoledged tô be the 'Hunger Pastor,' published sôme 20 years ago. It is full of merit, and quite deservd the honor of translation; but in putting it intô forein dress most of its humor has evaporated, being rather of the superficial nature which deals with curious mistakes of speech and quaint language than of the true pathos which remains under all disguises. The story, which folloes the career of twô village boys, is wel sustained. The best portions of the novel ar the descriptions of life in the sea-board village whêre the protagonist is curate." [Athenæum. **2431**

IMMENSEE = 747.

IN EXILE [*Lippincott*, 1871.] "is an agreeable and pleasantly written story. . . . The characters of Elizabeth and her husband, and that of the Prince Alexis, ar very delicately dône, and in a manner not unsuggestiv of work so much better that even tô hav recalled it is no small achievement. The book is very wel translated, also, and may be recommended tô the class of novel-readers whô like to be careful in their selections." [Nation. **2432**

IN HOT HASTE [by M.: E. HULDAH: *Holt*, 1888.] "is a wel-told, interesting tale. The haste was due tô the necessity of the hero's marriage be-

for his 28th birthday, in order not tô lôse an inheritance. . . . In the first blush of her indignation she begs permission of her now angry husband tô leave him and go tô her english relatives, which he grants. That they afterwards côme tôgether in reconciliation and lôve is due tô a sudden generosity which novelists always implant in the nature of a german hero tô be brôt tô light ônce and ônce ônly in the course of the story, and which usually overturns all ône's preconceived idea of character." [Critic. **2433**

IN PARADISE [by PAUL HEYSE: *Appleton*, 1878.] "is a story of artist life, and takes its rather enigmatic title from a club of München artists, which has been formed by a circle of congenial spirits on the theory that it is possible even in the midst of this world tô thro off the hypocrisy of society and return ônce more tô a state of innocence— tô substitute for the constraint, conventionality, and phillistinism of ordinary life a social state in which each man shal act out his individuality, and reveal himself as he is. The opportunity thus afforded for depicting bohemian life is very happily used. . . . The plot of the story is ingenious and intricate without being complicated, and the interest expands and deepens tô the end." [Appleton's Journal. **2434**

IN THE COUNSELLOR'S HOUSE = No. 2335.

IN THE SCHILLINGSCOURT [by "E. MARLITT," i. e., Eugenie John (†, 1887): *Lippincott*, 1879.] "has the usual elements of the german novel; the grave stern hero maintains an agreeable and lively game of fencing with the haughty Heroïn, til it is finished on the last page by a happy marriage. In this instance, a complication results from the circumstance that the hero is already



married to a woman selected by his father because of her wealth, but this is easily arranged by means of a divorce. It is noticeable that discussion of all sorts, from socialism to decorative art, is beginning to push its way into the regions of such pure romance as Marlitt's stories with the effect of making them more unreal and far less agreeable." [Nation.] — "The story turns upon the friendship and ultimate enmity of two neighboring families, one of whom dwells in a former monastery, while the other inhabits the hostelry of the monastic building. A large part of the tale is concerned with the designing interference of priests. It is a sensational story, but the plot is skillfully constructed, and the reader's interest is never allowed to flag. The writing, too, is good, and the descriptions of scenery both graphic and attractive. The scene is Thuringia, with its woods and streams." [Athenæum. **2435**

IN THE VILLAGE SALON, by CLAUDE VON GLÜCKER, in *Ladies' Repository*, Oct., 1870. **2436**

INGEMISCO [Bavaria] = No. 472.

INITIALS [Bavaria] = No. 473.

INSIGNIFICANT WOMAN (An). [by "W. HEIMBURG," i. e., Bertha Behrens: N. Y., Bonner, 1891.] "The insignificant woman is rather too good for human nature's daily food. She is the daughter of rich parents who have earned money. She marries a selfish, exacting artist, who uses her property to surround himself with luxuries, and traces his lack of success to the prosiness of his wife. He finds a kindred soul in a wild baroness, and his wife puts up with untold insult at the hands of this woman. After many pages the husband grows tired of his old habits and ways and tries being good." [Publishers' Weekly.

—, SAME ("Misjudged"), *Worthington*, 1891. **2437**

INTERESTING TALES [by J. H. JUNG STILLING: London, 1888.] "Although this is not so beautiful a book as the autobiography of Stilling, it is still one of great and rare merit. The ten short tales, of which it consists, are, with one exception, (The Way to the Throne) narratives of humble life—not the life of fantastic metaphysicians and poets, but of real homely, honest burghers, and peasants of the better class. We have read the stories of 'Conrad the Good,' 'The Emigrant,' 'Blind Leonard and his Guide,' 'The Watchman and his Daughter,' and one or two others, with singular satisfaction. There is a bonhomie about them—a simplicity and strait-forwardness which contrasts in a happy manner with the artificiality of modern stories." [Metropolitan. **2438**

IT HAPPENED YESTERDAY [by F. Marshall: New York, D. Appleton & Co., 1891.] "is a story the scene of which is laid in Augsburg. It is rather a clever picture of society life in that city, and is fairly interesting, but it lacks individuality. It is only a familiar picture in a new frame." [San Fran. Chronicle. **2439**

IT IS THE FASHION ["Modern"] by "ADELHEID VON AUER," i. e., C. von Cosel: Lippincott, 1872.] "is the record of a family given up to worldly ways—to extravagance, and to all manner of pomps and vanities. The story is told in letters from a young woman who is boarding with them, and who having a very keen observation, and a fine talent for gossiping, covers many pages with descriptions of their ways of life, and the troubles it brings upon them. Naturally, this is not the sort of novel which will please the giddy, and even steadier-headed people may find it a trifle dull, but

it is by no means unreadable. It is to be remembered that this is a german novel and what german novels generally are." [Nation. 2440

IVO. [by BERTHOLD AUERBACH: London, *Bogue*, 1847.] "This charming little story completes the series of Auerbach's 'Village Tales' [No. 2342]. Ivo is the youngest son of the carpenter and desires to become a priest. In this wish he is encouraged by his parents; and when of proper age, he proceeds to the university. Here his mind becomes harassed by numerous doubts and difficulties, which result in a determination to quit the university, and to follow any other vocation than that of the priesthood even at the risk of incurring his father's lasting displeasure. This determination he puts in practice, and wanders on he cares not whither: a lucky chance conducts him to the farm of an old servant of his father's, named Naza, to whom he had been warmly attached from childhood, and who now receives him with open arms, and the tale thus concludes." [Westminster. 2441

JOSEPH IN THE SNOW. [by BERTHOLD AUERBACH: London, *Saunders*, 1861, 3 v.; Boston, *Fuller*, 1867.] "Many of the best of the *Village Stories* [No. 2342] are familiar to English readers, indeed our acquaintance with the Black Forest dates from the appearance of *Barfüßle* [No. 2455] or of *Edelweiss* [No. 2375]; but to our mind the crown of them is a little one — *Joseph in the Snow*, a bit of simple, pathetic, soul-touching village-life, told so vividly and so naturally that we seem to smell the pines of that hilly land and to feel as ours the tender wo of little Joseph and his mother. We might well spare the weak moral tone and the sentimentality of *On the Heights* [No. 881] or the morbid weariness of the *Villa on the Rhine* [No.

2367]; but the man who led us by the hand into the innermost life of the wise and patient peasant of the woods of Baden has earned our heartiest gratitude. We should think it might placate the veriest 'Jew-hater' of Berlin, when he remembers that Germany owes some of its sweetest songs to one Jew (Heine) and its very purest, sweetest, and most appealing tales of holy life to another (Auerbach)." [Boston "Lit. World."] — *Joseph* is a "great favorite abroad and at home. The plot is simple and touching, and the capital descriptions of country life and country characters make the story still more interesting. Joseph is the illegitimate child of Martina, the daughter of a wood-turner, who is an old man of unblemished character, and has taken great pride in his daughter's good principles and promising talents. The shock produced by the news of Joseph's birth is terrible, and David is near murdering his child. The parson, however, interferes, and brings the old man round not only to pardon but even to love his daughter and her offspring, and to be paternally solicitous for their welfare. The struggle between the father's love and his sense of shame is well depicted. The parson, too, and his wife are finely-drawn characters and splendid types of their class. Joseph's father is faithfully attached to Martina, but neither his father nor, much less, his mother will hear of his marrying the penniless girl; they keep him so close a prisoner that he finds it impossible even to see her. By his parents he is betrothed to Tony, the miller's daughter, and is about to be married to her against his will. In the night preceding this unnatural wedding the complication reaches its climax. Adam is sent to make love to Tony, but, forgetting himself, talks to her of her rival and his faithful attachment to her, and at last wins his 'bride,' who is a

good girl at heart, to his scheme of secretly marrying Martina." [Englishwoman's Domestic Mag. **2442**

JUDITH STERN, in *TALES* by HEYSE.

KATHERINE = No. 772.

KICKLEBURYS ON THE RHINE = No. 477.

KLAUS BEWER'S WIFE [by PAUL LINDAU: *Holt*, 1887.] "is worth reading, if it were only to contemplate the finished portrait of 'Katie Schöne,' whom Bewer so rashly married. Katie's notion of the value of truth was crude, and, being a concert-hall singer, her propensities were vagabond. Nevertheless, she had no desire to offend her conventional husband, or to outrage the fine society to which she unexpectedly found herself elevated. But the introduction of very respectable relatives into her house, her husband's delight in their company, and her discomfort, quite upset her equanimity, drawing her to the active antagonism which resulted fatally to Bewer. Katie's character is so completely disclosed by her acts and words, with the smallest amount of description, that misunderstanding is impossible. The rest of the characters are interesting and life-like, save the Americans, who are of a kind which Americans never see." [Nation. **2443**

—, SAME ("Mr. & Mrs. Bewer"), *Rand*, 1892.

KNIGHT OF THE BLACK FOREST = No. 480.

LABOR STANDS ON GOLDEN FEET [by [J:] H: [DANIEL] ZSCHOKKE: *Cassell*, 1871.] "illustrates artisan life in the German towns as it was many years ago. The tale is interesting as a picture of life and manners, and it is valuable as embodying the principles which are the basis of all true and healthy civilization. It is the history of the progress of a family for 8 genera-

tions, — now, beginning with Thaddeus the tinker, it grows and prospers by the exercise of honesty, piety, and good sense. The prosperity of the family is not confined to themselves, but it works like leaven amongst the artisans of the town, till the efforts of the old 'Master Girdler,' to give his son a good education gradually extend to forming schools and reading-rooms, and delivering lectures for the instruction and cultivation of all the workmen, — a general spread of education and the means of learning." [Athenæum. **2444**

LACE [by PAUL LINDAU: *Appleton*, 1889.] "is a good specimen of the modern German novel, — heavy, as it seems that class of fiction must inevitably be, but full of matter and of fine and conscientious workmanship. The finish and elaboration of the German novelist may well serve as a model for his fellow craftsmen in other lands. The story is too complicated and full of plot to be easy reading, but from its point of view it is a meritorious performance. It is chiefly concerned with the political and his social life of the Empire, and apart from its literary force will be found of value by any one concerned in study of the people and institutions of Germany." [American. **2445**

LADY OF EISENACH (The), in *Temple Bar*, 1867, [*Every Saturday*, 21 Sept., 1867.] **2446**

LADY WITH THE RUBIES = No. 779.

LAKE HOUSE. [by FANNY (LEWALD) STAHR (1811-89): Boston, *Ticknor*, 1861.] "A young German of his aspirations fails to get any acknowledgment from his relatives of his marriage to a most lovely French lady of noble family. And so, through some interference of his father and her brother, the young wife dies, and her miserable

husband becomes an exile to America, and a desolated soul for the rest of his days. The cruelty of such rigid conventionalism adds to the tragical course of events in making the narrative intensely sad. The opening portion gives a glimpse at the early horrors of the French Revolution, but most of the incidents cluster around a retired country-seat near **Hamburg**. There is little dialog, very little variety, and nothing akin to American wedded trials in this touching record of what seems a real experience of bliss blasted by the inexorable pride of an old family, the needless embarrassments of a concealed love, and the exaggerated sensibility resulting from misdirected education." [Christian Examiner. **2447**

**LANDOLIN.** [by **BERTHOLD AUERBACH** (†, 1882): *Holt*, 1878.] "The inevitable Nemesis by which crime, unatoned for, works out its punishment in the soul, even when legal penalties are evaded is the motif and moral of the book; and the tragic theme is wrought with a dramatic force and effect which contrast impressively with the peaceful rural scenes and the simple people amid whom the scene is laid." [Appleton's. **2448**

**LAST VON RECKENBURG (The).** [by **LUISE VON FRANÇOIS**: transl., Boston, *Cupples*, 1888.] "The noble Fräulein Eberhardine is bound, by what in fairy tales is described as the mysterious laws of her being, to defend the weak and unworthy who depend upon her, no matter how great the cost to herself. Then the obligation is increased by a sense of what is due to her own rank when protection is demanded by a plebeian, one whom circumstances have made her companion and, with certain reservations, her friend. The novel in which this heroine displays the nobility of her nature and of her order is thoroughly

romantic. The scene is laid in the early years of the century in a village where the Von Reckenburgs subsisted chiefly on the consciousness of their long descent and on the deference accorded it. Their feeling that a Von Reckenburg is neither degraded by poverty nor exalted by riches, that personal dishonor is as impossible to them as personal dishonesty, is so genuine and delightful that a fiery radical could scarcely withhold respectful acquiescence. The village never dreams of questioning the validity of the poverty-stricken Von Reckenburg's claim to superiority. When Dörl, the common sinner, grovels at the patrician Hardine's feet, and is lifted, comforted, and shielded from the worst consequences of her sin, there is an almost comical recognition of the immeasurable social distance between the two. The beauty of the story is that the reader accepts the situation as naturally as Dörl and the rest of the villagers, and the credit of this effect should be given to the author's unpretentious, sincere literary manner. The interest in Hardine's sorrows and Dörl's sins is strong enough to survive the artistic blunder of telling the end before the beginning." [Nation. **2449**

**LEFT-HANDED ELSA** [by **RO. E. FRANCILLON**: Boston, *Loring*, 1879.] is "a quaint little tale. It is about a young artist, who wins a prize, and is nearly ruined by his success. In his obscurity, he had loved the humble maiden, Elsa; in his greatness he neglects; when he falls he finds consolation in her affection." [Boston "Lit. World." **2450**

**LENORE VON TOLLEN** [by "W. HEIMBURG," i. e., Bertha Behrens: *Munro*, 1890.] "is a natural, unaffected, and purely domestic story of a sort on which our German kinsmen seem to have a patent. An unbroken thread of narra-

tiv conducts the reader from one incident to another by well-trodden, homely ways, and through an atmosphere suffused with sentiment until it brings him contentedly to the most orthodox and prosperous of endings. The good are rewarded and the evil punished, deaths happen opportunely, and people inconvenient to the villain turn up at the most convenient moment for his trembling victim." [Catholic World.] — "It is a rather tragic story of the sacrifice of a young and beautiful girl to pay the debts of a scapegrace brother. Her mother and sister connived to sell her to a coarse, brutal husband, and separate her from the lover to whom she had given her heart. The girl's despair and her disgust for the man she marries are very well pictured. By a happy turn of circumstances she is finally able to throw off her yoke and marry her early love. Novels in which matrimonial mistakes are rectified by divorce are not always the healthfullest; but in the book before us, Lora has the reader's sympathies throughout. . . . There is a Teutonic simplicity about her which makes her a fascinating heroine." [Boston "Lit. World."] — Lora "is the typical German heroine of the 'Marlitt' style, 'devoured with the hate of hate, the scorn of scorn, the love of love.' She carries her little head so very high that one feels sure the muscles of her neck must often have ached sadly. Some of the characters are sufficiently life-like, but the plot is weak and sentimental. The [Worthington] translation is well done and is in easy, colloquial English." [American.] — "The plot is commonplace and badly worked out, the troublesome characters being either sent to America or killed off by convenient maladies. Some of the dialog, however, is brightly written; and the author has

succeeded in presenting an attractive heroine of a thoroughly German type. [Athenæum.

—, SAME ("Lora" Worthington, 1882.

—, SAME ("Was she his wife?")

London, Eden, 1891. 2451

LIESCHEN = LIZZIE OF THE MILL.

LIFE AND DEATH, in *Ladies' Repository*, June-July, 1868. 2452

LINDA TRESSEL. [by ANTHONY TROLLOPE (†, 1882): *Littell and Gay*, 1868.] "Looking at these short novels candidly, taking the good with the bad and comparing them with the multitudinous host of kindred works, we find ourselves ready to say that they contain more of the real substance of common life and more natural energy of conception than any of the clever novels now begotten on our much tried English speech. . . . There are many ways by which an effect may be reached. Scott traveled through romantic gorges and enchanted forests, and scaled the summits of mountains crowned with feudal towers. Mr. Trollope trudges through crowded city streets and dusty highways, and level garden-paths. But the two roads converge and meet at a spot where a sweet young girl lies dying of a broken heart. It matters little whether she be called Lucy Ashton or Linda Tressel." [Nation.] — "The same strong character-painting, the same striking contrasts, and remarkable but almost painful reality which distinguished 'Nina Balatka,' are shown with equal power in the present story, although it affords less scope for variety than did the former. The plot is laid in **Nürnberg** — and while it certainly introduces us to a singularly unattractive set of people, the exhibition of their peculiar modes of thinking and action, and their effect upon individual fortunes,

LIKES AND DISLIKES. [Oxford, Parker, 1858.] "Two-thirds of this volume are occupied with an account of a family tour in Germany. . . . Altho the plot is the simplest conceivable — being summed up in the popular phrase, who would have thought it? — an interest is gradually created which is sustained to the last chapter. As to the continental wanderings of the Marsdens and the Digbys, they supply at once the basis of a charming domestic tale, and of a most intelligent narrative of travel, for we seldom meet with criticism so suggestive, or gossip so pleasant, in the diaries of ordinary tourists. . . . The book is full of grace and fascination."

[Leader. **486 h**

their very strange manners, and the strong claim to our sympathies which the author bespeaks for poor Linda — who seems to be entirely misplaced amid the picturesque antiquities and besotted prejudices of this Bavarian city, are decidedly interesting. . . . The conversation is particularly good, and serves gradually to develop the peculiar qualities and opinions of the speakers in a manner so natural as to bring each individual before the reader with a degree of distinctness which no mere description could produce.” [Round Table. **2453**

**LINKED AT LAST** [by FANNY E. BUNNETT: London, *King*.] “Mrs. Bunnett’s slight story derives most of its interest from the picture of pleasant life which it contains. There is much which is true and well described in the simple routine of the Massengers’ homestead at the foot of the **Odenwald**. The fête-days and working days, the ‘aussitz’ in the gardens of the ‘Crown,’ the rustic love-making, and the village ambitions which cross its happiness, the simple true-heartedness of Rosa, the honest worldliness of her hard mistress, the phlegm of the male Massingers, father and son, are all sketched with an appreciative and not unskilful pen. [Athenæum. **2454**

**LITTLE BAREFOOT**. [“Barfüßle”) by BERTHOLD AUERBACH: Boston, *Fuller*, 1867, 12° London, 1873, 4°.] “It is rarely that there is published anything so simple and naturally delightful in tone and so complete in finish. The common sufferings and pleasures which mark the life of a peasant orphan are rescued from insipidity by the poetry and humanity with which they are treated. The thriftiness, cheerfulness and wisdom of Amrei, the little heroine, are made touching by the circumstances

under which they have to be exercised. ‘Bröther and sister’ is one of the most charming combinations of love and confidence, clear of selfishness, — but ‘sister and bröther’ is yet more so, and never was woman’s self-sacrificing care of the weak boy left alone in the world with her more innocently and naturally displayed than in the career of Amrei and Dauci.” [Athenæum.] — “We have in this story of a shoeless maiden one of those simple yet exquisite fictions which stand unrivaled in their department of romance, the faculty of producing which seems to belong to some peculiar element of the German mind. It is characterized by the rare charm of freshness, a spontaneity, and a purity which renders the perusal, like inhaling the breezes of spring, redolent of mingled perfumes from gardens, meadows, and groves. It would be stinted praise to say this little volume has excellence; for it possesses the many excellences essential to a truly artistic production. In design it is appropriate throughout, ever natural and truthful. A depth of guileless wisdom speaks in the tender, earnest strain of the story, the reflective tenor of which is relieved by the perpetual play of a sparkling fancy, and warmed by irrepressible utterances of the highest and sweetest intuitions.” [Leader.] — “‘Little Barefoot,’ as she should be called, is a most fascinating creation, and her story is told in an altogether charming manner. The picture is taken from the humblest life, the scene is laid in an ordinary German village, the dramatis personæ are peasants . . . but the beauty and the glory of humanity are here, encompassed by loneliness, and yet all the more able to move our hearts. The book, without making a profession of religion, is religious, — and moral,

too, without moralizing, — and withal a charming combination of the real and the ideal, of hard, grasping, mean, grinding village life, under iron conditions, and of that faith and knowledge and sweetness—the gifts of God as manifestly as the flowers and the fruits, the birds and the soft breezes — which create their own world, and that world almost a heaven, out of the most unpromising materials.” [Monthly Religious Magazine.

—, SAME (“Cinderella of the Black Forest”), in *SKETCHES*, translated by Georgina Gordon, London, 1861. **2455**

—, SAME (“Barefooted Maiden”), *Low*, 1857; Boston, *Monroe*, 1860.

LITTLE HEATHER-BLOSSOM [by EMILIE VON INGERSLEBEN: *Bonner*, 1891.] is “a pretty and somewhat intricate romance of a little watering-place on one of the inlets of the Baltic. Erica, the heather-blossom, upon losing her mother, drifts into many strange surroundings, and eventually discovers the place which is hers by right of birth as well as by merit and fitness.” [Publisher's Weekly. **2456**

LITTLE MOORLAND PRINCESS = No. 795.

LITTLE WHITE HAT (The) in *Amer. Monthly Mag.*, aug.-oct., 1833.

LIZZIE OF THE MILL (“Lumpenmüller's Lieschen”) [by “W. HEIMBURG,” i. e., Bertha Behrens: transl. by Tyrrell, *Bentley*, 1880.] “is a pleasant enough little story. It tells how the heir of a half-ruined house fell in love with an ill-tempered and treacherous cousin, who leaves him in the lurch and in great pecuniary difficulties, and how he is rescued therefrom by the usual faithful and munificent girl of the people. A wicked Italian grandmother with ruthlessly aristocratic views is the only other person deserving mention.” [Athenæum.

—, SAME (“Lottie of the Mill”),

*Lippincott*, 1882. [In this version, the first chapter is omitted.]

—, SAME (“Lieschen”), N.-Y., *Tribune Co.*, 1882.

—, SAME (“Tale of an Old Castle”), *Munro*, 1889.

—, SAME (“A Maiden's Choice”), *Worthington*, 1891. **2457**

LORA = No. 2451.

LORENZO STARK, by ENGEL, = No. 821.

LORLEY AND REINHARD. [by BERTHOLD AUERBACH (†, 1882): *Holt*, 1877.] “A painter visiting a village paints as a Madonna the beautiful daughter of the keeper of the village inn. He falls in love with her, attracted no less by her unconcealed love for him than by her beauty. He takes her to town with him, a town where there is a little court, very refined, æsthetic, and very ill-dried old manners. The poor girl drives him almost mad with her awkwardness, her ignorance of polished life, and her independence. [Compare plot of No. 2390.] It does not matter that in the latter respect she wins the favor of others, even of the Prince. After awhile he avoids her, and comes home drunk. She sees her position, and from what he is suffering, and she goes back to her parents, leaving behind her an unapproachable, fond, and most touching letter of farewell. . . . After awhile she dies, and he after a long time betroths himself to another woman who loves him, and to whose love he responds with such a feeling as beauty and sweetness and devotion might raise in the breast of a man whose heart is really in the grave of his dead wife. He dies before a second marriage from injuries received in a dispute with his brother-in-law. It will be seen that this simple story of humble life presented temptations to treatment in the most literal and



realistic way. But in Auerbach's hands it is ideal." [Galaxy.

—, SAME ("The Professor's Wife") [No. 2498], Oxford, *Parker*, 1850. This includes, however; only the first part. **2458**

LOST IN THE SNOW, in (N. Y.) *Citizen*, 17-24 Sept., 1870. **2459**

LOST MANUSCRIPT (The) = No. 799.

LOTTIE OF THE MILL = No. 2457.

LOUISA VON PLETTENHAUS = No. 2370.

LOVE AND SILENCE, or the Family of Almstein by K. (v. G.) FICHLER, in Boston *Saturday Rambler*, 18 and 25 may, 1850.

—, SAME ("Silent Love") in *Boston Miscellany*, jan., 1842; also in *Ladies' Repository*, july, 1844; also in "The Passion Flower," N.-Y., *Leavitt & Alden*, 1859 (?). **2460**

LUCIE'S MISTAKE = No. 2409.

LUCY, or Married from Pique, by "E. JUNCKER," i. e., Else ( ) Schmieden: *Loring*, 1868. **2461**

LULU'S NOVEL [by ELISE POLKO: Boston, *Loring*, 1874.] "is a pretty story of family-life. Lulu is one of those wild-flowers of genius, who in stories but not outside, grow, without much training, into the ability to do great things. Scarcely out of childhood, she is betrothed to a grave Herr Doctor, whom she reverences more than loves, and who has very strict ideas with regard to her education and sphere. A gay and genial young officer is introduced under the right conditions to make trouble, but he, or Lulu, or both, disappoint our expectations in this respect, and she ends rather tamely with her affianced at last. She is scarcely more prominent in the story, however, than all her friends. The gentle Professor,

her father, with his birds and flowers, her over-anxious mother, the romantic Ant Elisabeth, with her worship of female greatness afar off, — these make a family circle whose life is like a pastoral." [Repository. **2462**

MAGDALEN'S FORTUNES = No. 2360.

MAGIC OF A VOICE (The) [by MARGARET RUSSELL MACFARLANE: *Cassell*, 1886.] "is a charming story of german life, resembling those chosen [see No. 595] by Mrs. Wister for translation, in its bright or pathetic episodes and its clear representation of german customs and modes of thought." [Critic.] — "The picture of life as it is led by the gentry of Mecklenburg, with their narrow interests and restricted companionship, is full of local color and realistic touches. . . . Given, a dark man, with close cut hair curling crisply around his open brow, with an eye like a falcon, and other manly attributes, in love with a mysterious voice; the owner of the voice, a tall, slender maid, with ash blonde hair, arms like a Psyché, aspirations in music and the gift of their expression, for principal actors, and the wild waters of the Baltic, the woods, and the rockbound shore for a romantic setting, one is somewhat exasperated at having to listen to old women gossiping over their knitting." [Nation. **2463**

MAID, WIFE, OR WIDOW? [by "MRS. ALEXANDER," i. e., Annie (French) Hector: *Chatto*, 1879.] is a "pretty, pathetic, well-modulated little romance. As a matter of fact, the story cannot be read without pleasure; and it is written with so much delicacy, as well as correctness, that criticism is disarmed from the outset. 'Maid, Wife or Widow?' is in many respects cast in a different mold from that which produced *The Wooing O't*, [No. 1984] but the two

novels hav their best qualities in common. Humanity at its truest and tenderest, youthful affection and faith at their purest and simplest, circumstance and detail in their most natural form — these ar the materials out of which Mrs. Alexander has woven a charming tale. The thöro ease of the narrativ is öne of the best proofs of the fidelity of the pictures which it brings before öure eyes; and no öne wil be likely tö carp at the delineation of the quiet phases of saxon rural life, set in their bacground of military bustle and excitement. The half-transparent mystery which is created by the title before öne dips intö the first chapter is maintained without effort tö the last; we feel that there is not much tö be discöved when all is over, and we ar content tö lend öurselvs to the delusion until it may please the hero and heroin tö unravel their silken skein. This is art of a simple kind; but it is true art for all that." [Athen. **2464**

MAIDEN'S CHOICE (A) = No. 2457.

MARGARETHE [by "E. JUNKER," i. e., Else ( ) Schmieden: *Lippincott*, 1878.] "is the simplest of narrations, a much-used theme; the marriage of the öny son of an aristocratic house and a young girl from a class beneath him — a count with a tradesman's daughter. She is lovely in person and character; but her exacting löve and childlikeness weary him, and he is about to give himself up tö the influence bröt to bear upon him by a magnificent but unprincipled woman of his rank, whöm he had formerly admired, when his wife Margarethe learns the truth and nearly dies of the shoc. Stung with remorse and shame, he strives and waits for restoration of the löve and trust he has forfeited, and which now seem to him treasures beyond price; but she, from a confiding, affectionate girl, has become

at önce a woman, self-possessed, reticent and unapproachable. The result of his now absorbing passion and patient waiting, and of the disciplin of his truly noble nature, is such as tö gratify the reader. Another löve story of grät pathos runs along with the leading öne — that of the Count's sister for a löver beneath her. The sketches of the home life of a cultivated family of rank, ar very graphic, as ar the general scenes and incidents; and the characters ar so clearly drawn that we recognize their fidelity." [Boston "Lit. World." **2465**

MARIA WUZ, by RICHTER, No. 821.

MARIE AND MARIA, by OTTILIE (RONSCHÜTZ) WILDERMUTH: in *Ladies' Repository*, Jan.-May, 1871. **2466**

MARRIAGE TIE (The). [by "JOHANNES VAN DEWALL," i. e., A. Kühne: *Remington*, 1879.] "The author makes about as much as is possible of material which an english reader would deem impracticable. The heroin, a miracle of beauty and virtue, is found tö hav twö husbands. Not all the author's ingenuity can account for the first divorce in a satisfactory way — tö löve too much seems to be as fatal tö the stability of the 'marriage tie' as tö löve too little. The tale is wel told, and rises at its climax tö a hight of interest which all readers wil acknowledge." [Spectator. **2467**

MARRIED OR NOT MARRIED in *Imperial Magazine*, 1889, and *Gift of Friendship*, 1852. **2468**

MARTHA = No. 2514.

MASTER BIELAND AND HIS WORKMEN. [by BERTHOLD AUERBACH, (†, 1882): *Holt*, 1883.] "The Philadelphia exhibition figures in its pages, but in it Auerbach returns to the same theme which was long ago the motif in 'Etelweiss' [No. 2375]. cooperation in

handicraft. Then it was the clock-makers', here it is the shoemakers'. There is in it that same comprehension of the significance of all the littleness of the life of a small community which was the success of his first stories, tho there is less of picturesque details such as made us intimate with the Black Forest." [Nation. **2469**

MASTER OF ETTERSBERG (The) = No. 1011.

MASTERPIECES OF GERMAN FICTION: Milwaukee, 1885.

MATRIMONIAL AGENT OF POTSDAM (The) [by ADOLF VON WINTERFELD. N.-Y., T. R. Knox, 1887.] "is called a 'humoro-social' romance. The recipe for this is a certain proportion of sentiment, a certain quantity of sententious discourses on women, love, matrimony, the spirit of the age and a large amount of horse-play. It is in this that the humor consists. A man stands on his feet; therefore a man standing on his head must be irresistibly funny. Wives must obey their husbands; therefore men afraid of their wives are side-splitting. In the same measure physical defects, such as stammering, can convulse the gods. This is a cheap and easy way of raising a laugh, but one with which we confess we are not greatly in sympathy. Otherwise the book professes to illustrate a curious phase of German society, but one which is equally farcical." [Epoch. **2470**

MAX WILD, THE MERCHANT'S SON, Edinburgh, *Nimmo*, 1874. **2471**

MEN AND BOYS, by TH. KÖRNER, in *Amer. Monthly*, Apr. 1836. **2472**

MINNIE'S HOLIDAY [by MATILDA BARBARA BETHAM EDWARDS: London, *M. Ward*, 1875.] "is a fresh and pleasant story. The scene is Vienna, and the little country cousins come from Salzburg. It is told in a lively, pleasant

way, and it shows that girls in Austria and England are much alike." [Athenæum. **2473**

MISJUDGED = No. 2437.

MISS IN HER 'TEENS = No. 2420.

MISTRESS OF IBICHSTEIN = No. 845.

MONEY, London, 1852. **2474**

MY HEART'S DARLING = No. 2409.

NANNCHEN VON MAINZ [by BERTHOLD AUERBACH: in *Appleton's Journal*, 10 and 17 July, 1875.] "is much like some of the author's earlier work. It tells how a young girl of Mainz fell in love with a prussian soldier, much to the wrath of her father, and how finally they were married. It is a clever enough little story, and it is amusing to notice that it has, or rather had, its political meaning, in showing how much ill-feeling existed between different sections of Germany." [Atlantic. **2475**

NEW RACE (A) = No. 864.

NINA BALATKA, see No. 2453.

NOBLE NAME (A) [by CLAIRE (VON TOLSTOY) VON GLÜMER: *Lippincott*, 1883.] "gives the purposes and cross-purposes of the grandchildren of the aged head of the house of Dönninghausen, a house 'whose members,' according to his pronouncement, 'are not in the world solely to enjoy themselves, but to do their confounded duty as far as they can, and fulfil their responsibilities.'" [Nation. **2476**

NORA [London, *Burns*, 1877.] "is not an uninteresting novel; it is livelier and more attractive than most German stories of the sentimental order, and its morality is all which can be desired,—it is, indeed, of a higher order than we are generally fortunate enough to find in novels of either home or foreign manufacture. We should have been pleased to make the acquaintance of the ac-

MY COUSIN MAURICE. [*Low*,  
1872] "is a very pleasant, readable  
tale, written by some one who has evi-  
dently seen a good deal of the world.  
We are taken here and there, to India,  
Ireland, and Germany, and the writer  
is evidently at home in each land. Some  
of the translations of poetry are particu-  
larly well done." [Westminster. 501 q



complished scion of a french noble house [which has espoused the cause of the Revolution] whō found himself obliged tō take tō circus riding, and also of his charming wife and their dauter Nora." [Spectator. 2477

NORICA [Nürnberg] = No. 870.

NORTHERN LIGHT ["Flammenzeichnen"] by "E. WERNER," N.-Y., Bonner, 1890.

NOT FOR THE WORLD. [by D. O. T.: *Newby*, 1872.] "Not til we get tō the last page of D. O. T.'s unpretending story dō we find the connexion, a very slight one after all, between it and the title; and the enigma which the latter presents tō us is the only perplexity involvd in the simple plot. Thère is no doubt as to the general fidelity of the representation of german life and character. This is convēyed throu the medium of a narrativ by an english girl, whō leaves her 'villa at Brompton' tō stay with some german relatives, a good-tempered, rather sluggish baron, and his vixenish but affectionate ant, whō rules her docile nephew with despotic sway. By very slo degrees, during which one frequently gets completely out of patience with her hero, that gentleman makes up his mind tō assert his right of independent choice in the important question of matrimony. Clara Leybach, the young lady whōm he wisely prefers even tō the approbation of his ant, is, in every way, charming, womanly, and natural. Unfortunately, as the dauter of a village pastor, she dōes not boast the patrician Von, and this defect, when coupled with some early reminiscences which ant Minuschka stil retains of other members of the Leybach family, prōves sufficient tō induce the hi-hearted old baroness tō giv the match her stoutest opposition. Of course, after much resistance, in the

course of which ant Minuschka shōs herself in colors very unworthy of her better nature, a happy consummation is arrived at. Thère is a good deal of skil, tho no attempt at striving after effect, in the manner in which the complex but homely nature of the old lady is revealed tō us; much truth in the exposition of the really loering tendency of misplaced pride, and a good deal of humor in the description of the final 'coup' on which the gallant old combatant stakes her all, and lōses. The younger people, Clara, Fanny, and the baron, ar tame in comparison with her—the latter provokingly so; but thēy all hav thēir merits, and the tone of the book is lady-like and refined. Especially noticeable is the absence of coquetry in Fanny, whōm most novelists would hav instantly placed in rivalry with the gentle Clara, but whō, while giving us sufficient indications that her heart is not without its susceptibility, acts and thinks like a modest and a loyal english lady." [Athenæ. 2478

NOT IN THEIR SET. [by MARIE LENZEN: Boston, *Lee*, 1874.] "The heroin is the illegitimate child of Count Steinthal, whō depeived her beautiful mōther Helene, dauter of the proud Regierungsath Lørsberg. The Count lōves Helene, tō whōm he is betrothed, and would marry her, but weakly yields tō the appeals of his father tō save the tottering fortunes of thēir noble house by wedding the wealthy Fräulein von Metelen. The Regierungsath is furious when he hears of the Count's insult tō his family, altho as yet he dōes not kno its full extent. Helene becōmes a listless invalid, and dies. Pretty little Margarethe, now twō years old, is reared in the cottage of Jost, a poor basket-maker, on a barren moor, throu which, at the opening of the story, a survēy is

being made under direction of Mr. Berger, whō is accompanied by his sōn. The boy at ōnce lōves Margarethe, and becōmes her friend. He visits her ōften, brings her books, and educates her. Thēy gro up tōgether and becōme lōvers. Herr Berger sees the danger of thēir intimacy, for he wishes Leo tō marry an hēiress for the benefit of the firm. He sends him tō England tō learn the trade of a merchant, and in the belief that a few years' stay thēre will thūroly cure him of his passion, promises him that if, when he shal return tō Germany, he persists in marrying the girl, the paternal sanction shal not be withheld. Leo cōmes back a thōro Merchant, but is more anxious than ever tō wed Margarethe." [*Arcadian*. **2479** NOVEL WITH TWO HEROES [*Leipzig*.] = No. 506.

NUN (The), by K: SPINDLER: N.-Y., *Dewitt*, 1850. **2480**

"O THOU, MY AUSTRIA." [by "OSSIP SCHUBIN," i.e., Lola Kirschner: *Lippincott*, 1890] "We ar carried throu the diary of a young girl, as lively in its way as the 'Neuvaine de Colette' [No. 2267]; we ar introduced tō a sentimental irish gōverness wēaring red stockings and flourishing a Gamp umbrella, and tō a globe-trotting uncle whōse ambition it is tō be the austrian Canning, and whō imports 'his clothes, his soap and his pōlitical ideas,' from England. Then folloes the pretty lōve-affair of the principals Idena and her cousin Harry, interwoven and sōmewhat overclouded by the tiresome tragedy of a man whō has married a rich parvenue tō repair his fortunes and commits suicide in consequence. Clever as the story is, ōne's attention, toard the close, cannot resist straining in vain conjecture as tō the meaning of the title in its relation to the book." [*Critic*. **2481**

ODDS AGAINST HER = No. 873.

OLD COUNTESS (The). [by BERNARD HÖFER: *Lippincott*, 1870.] "If all his novels ar as good as this, we hope Bernard Höfer's name wil becōme a familiar one. 'The Old Countess' is a story of hi life, involving a grave family mystery and divers lōve affairs, which ar handled with pleasing effect. The action is lively, and each ōne of the characters makes a claim upon the reader's interest. Thēre is no moralizing or philosophizing in the book, not a tedious page; the author's single purpos seems tō hav been tō make an interesting story of natural elements, and without the aid of extravagance or sensationalism." [Boston "*Lit. World*." **2482**

OLD MAM'SELL'S SECRET = No. 877.

OLD MONASTERY (The). [by F: W: HACKLÄNDER: *Bentley*, 1862.] "The 'old monastery' is not a monastery after all; but a place which ōnce was monastic, and is now inhabited by washerwomen, receivers of stolen property, etc. Of the personages whōse good or evil fortunes fil the drama, the most interesting is the heroin, Maria, an orphan, the dauter of a female lamp-lighter in a german town and an italian peer. She is thrōn upon the mercy of the world, and the world, personified by a most sedate and admirable landress, takes charge of her, and, faithful tō her mother's wish, educates the child for the ballet. Her vicissitudes ar narrated with pleasant simplicity. . . . Otherwise the book is entertaining enuf. It is lively, cleverly written, and in sōme respects, the scheme of the romance is originally conceivd." [*Leader*. **2483**

OLD STORY OF MY FARMING DAYS (An) = No. 2509.

ON GUARD, by AUERBACH, in *Apple-*

ton's, 19 june, 1875; also in *Modern Age*, jan., 1884.

**2509 t**

ON THE HEIGHTS = No. 881.

ONE HUNDRED SHORT TALES, by CHRISTOPH VON SCHMID: London, 1852.

**2484**

OPEN DOOR (The) [by BLANCHE WILLIS (HOWARD) TEUFFEL: *Houghton*, 1889.] "as a story, is very simple. A count meets an accident in early manhood, and becomes a cripple. The lady whō would probably have married him is thenceforth the heartless woman of the world. His mōther is an old frump, whō lavishes all her tenderness on a lap-dog, and this lap-dog is thrust disagreeably upon ōne at every turn in the story. The mōther has a way of taking young girls as companions, expending her foolish fondness on them, and then tiring of them and thrōing them aside. At last cōmes along the 15th of them, a pure, hi-spirited girl, a baroness remotely connected with the family, whō refuses tō be a sycophant, and marches throu the story with uncompromising sturdiness dealing out truth on every hand. Early in the novel it is clear that the crippled count wil marry her, and the reader is not deceivd by the obstacles which spring up. The countess tries tō marry her to an officer, but she disdains him, and he sets about seducing the baroness' maid. Here cōmes the ōne notable passage in the book: the baroness at night goes tō an outcast's room, whither her silly maid has gōne tō meet the officer, and has thēre a long intellectual and sentimental struggle with the outcast and the maid, finally winning the game. But the passage is ōnly superficially strong; it is shōy rather than genuin. Indeed, this is the term to be applied to the entire novel. The manner of the book is forced, exaggerated, with occasional brilliancy, but with the glitter of

tin foil rather than of precious metal." [Atlantic.] — It "is bright and sufficiently readable, tho the interest nowhere becomes so absorbing that the volume may not easily be laid down. A certain suspicion of dullness may be accounted for by the lac of actuality in the characters. The story treats of german life; but unlike Mr. Crawford's new book, which is german in its whole warp and woof [see No. 724] 'The Open Door' is not distinctively german at all. Thēre is no forēin bacground, no local color; and as all the lively dialog is carried on in english and american slang and idiom, it is a difficult matter tō catch the characteristic Teutonic tendency in any ōne of the characters." [American.

**2485**

OTILIE = No. 855.

OTILIE ASTER'S SILENCE ["Eine Lüge"), by IDA ( ) BOY-ED: N.-Y., Bonner, 1891.

**2485 t**

OUR DOOR BELL, by "W. HEIMBURG," in *Cosmopol.*, dec., 1886.

**2486**

OUR FRÄULEIN. [by W. H. WATTS: *Chapman*, 1877.] "A young english lady, reduced tō great difficulties by the death of her fatther, takes the management of the household of a certain german professor, and reduces tō order the chaos in which she first finds it involvd. Her last and grēatest victory is over the Professor himself, whō begins with the strongest and most obstinate prejudices against England and english women in particular, and ends by laying down his arms in a most ignominious subjection. . . . The story is fairly amusing, and the writer has evidently sōme acquaintance with german life, tho he writes of a time now past, and indeed further away than the mere laps of time would sho,—the period of 1848. This suggests the interweaving of politics with the plot.

'Our Fräulein's' patron is a revolutionary thinker, and we have a somewhat vague account of the Continental movement in that year of disturbance." [Spectator. **2487**

OVER YONDER [by "E. MARLITT" i. e., Eugenie John (†, 1887): *Lippincott*, 1869.] "is simple and charming, and short enough to make one quite regret its brevity." [Round Table. **2488**

OWL'S NEST = No. 888.

PARTNERS (Egoist), by "E. WERNER," London, *Remington*, 1882. **2489**

PARTY OF FOUR, by E. ECKSTEIN, in *Appleton's*, 21 Aug. 1875. **2490**

PASTOR'S DAUGHTER (The) = No. 2514. [2491

PENDULUM OF FORTUNE, by R. LINDAU, in *Lippincott's*, Nov., 1876.

PENNILESS GIRL (A). ["Ein Armes Mädchen" by "W. HELMBURG," i. e., Bertha Behrens: *Lippincott*, 1884.] "When a German novel is at all good, it is generally very good. There is a simplicity about it, a tenderness, a warmth and radiance of feeling, a familiarity with and fondness for nature, a kindly humor, a bias toward the domestic virtues, and a vindication of truth, honor, and fidelity, which combine into an unusual charm. This story may be read with affectionate interest in the pathetic childhood and youth of Elsie, with hearty sympathy for the suit of her manly lover, Bernardi, with lively concern for her deliverance from the bonds which family pride undertakes to weave about her, and with joyful congratulations over the Providence which finally unites two deserving hearts and lives in one. . . . Altogether a sweet and rewarding story is this of *A Penniless Girl*, full of the brighter phases of German life, picturesque with castles, spars, Moravian sisters, and grim old aunts, and alive with the humanities, chastened

with suffering, and sanctified by self-denial." [Boston "Lit. World."] — "We have become so accustomed to the energetic modern heroine, eager to be a lawyer, physician, author, at least a professor, anything rather than be condemned to the stagnation of the life of a conventional young woman, that Elsie, the 'penniless girl' is refreshing to us by way of contrast. The accident of her sex cuts her off from the possibility of inheriting the family prosperity, and the 'gray set of life and apathetic end' of a governess is appointed to be her destiny. Elsie, however, loves the freedom and ease of every-day existence; she loves society, she is quickened by all a young girl's hopes of a happy marriage. How at first the life of a happy woman seems to have been denied her, — her temptations to accept great wealth without love, — her fidelity to the promptings of her heart, — all this makes a pleasing and excellent story." [Lippincott's.

—, SAME ("A Penniless Orphan"), *Munro*, 1887. **2492**

—, SAME ("Elsie"), *Rand*, 1891. PICKED UP [by H. SCHOBERT: *Lippincott*, 1888.] "is undeniably interesting, though for American taste it may be too sentimental and overburdened with plot. It narrates the history of a waif who proves to be the abandoned child of a noble family, and who in the end comes triumphantly to her own." [American. **2493**

PICTURES OF LIFE, by A. STRUMER: London, *Parlor Library*, 1852. **2494**

PLUMWOMAN (The) and CHILD WITH THREE MOTHERS, by G. NIEBETZ: N.-Y., *Scribner*, 1854. **2495**

POOR MARGARET, in *Democratic Review*, Dec., 1842, and in *Tales* transl. by Greene. **2496**



PRIEST'S COAT (The) by A. von BULOW, in *Amer. Keepsake*, 1851. **2497**

PRINCE OTTO = No. 901.

PRINCESS EVA, by "C. HELM," Boston, *Lee*, 1887. **2497 h**

PROBLEMATIC CHARACTERS [by F. SPIELHAGEN: N.-Y., *Leypoldt*, 1869.] is "a story of dramatic incident, of continuous interest, and displaying a humorous, as well as keen appreciation of character. One might think that nothing less than a miracle could keep the german novelist out of that slough of mysticism and metaphysics in which he usually loses himself, or, at least, becomes unintelligible; but the intervention of humor has, in this case, proved as efficacious.

. . . The author seems to have nothing to do with the immorality with which certain love passages may justly be charged. One feels that the persons to whom he is introduced are flesh and blood—not mere heroes and heroines, shaped in a very uncommon, if not unearthly mold. There is tangibility about them, with all their virtues and vices—qualities which are continually puzzling one to determine on which side of the 'fence' to put them. The plot is elaborated skilfully and artistically, and the interest is not for a moment allowed to flag. Perhaps the final dénouement is somewhat vague and unsatisfactory; and the whole book leaves a slightly bitter taste." [Overland.]—"The scene is laid in a prussian manor-house, the time is that immediately preceding the Revolution of 1848, whose oppressiv, electric atmosphere pervades the entire story. Every character is unnatural and stilted, and their language is as artificial as their ideas. Disquiet harasses all spirits, evincing itself among the aristocracy in recklessness, and among the burghers and thinkers in utopian or despairing conclu-

sions. The heroes are of course, problematic characters. It is significant of german life that they are both connected with philosophy, the one as a student, the other as a professor, of Nihilism. This novel, published in 1861, was succeeded by a continuation, 'Durch Nacht Zum Licht,' which, like all continuations, is not so good as its forerunner, but which possesses the curious attraction which renders all Spielhagen's novels, when once begun, so hard to lay aside. The tenor of the books is similar—they depict the impassable barrier which exists between the aristocracy and the middle class in Germany." [Spectator. **2498**

PROFESSOR'S WIFE (The) [by BERTHOLD AUERBACH (†, 1882): Oxford, *Parker*, 1850.] "is charming. The author endeavors to set off nature against conventional civilisation, and he has succeeded in presenting the world with a composition so truly poetical and original that it is difficult to imagine a reader to whom it would not please. Auerbach has in this story got the mastery over his favorite weakness of laying too much stress upon subordinate events and sacrificing the necessary perspective; but has, on the contrary, grouped the incidents in a manner setting them off to the greatest advantage" [English-woman's Domestic Mag.] For continuation see No. 2458. **2499**

PYTHIA'S PUPILS [by "EVA HARTNER," i. e., Emma von Twardowska (1845-89): *Routledge*, 1888.] "is a capital story about 4 german girls who had a little cooking school, with the august 'Pythia' for instructor. . . . The cookery forms, however, but a small part of the book. The daily home life of the several households is portrayed, and an insight given into pleasant interiors in a german city. Dr. Stein-

PARTNERS [by "E. WERNER," i. e., E.. Burstenbinder: *Remington*, 1892.] "deals with the characters and situations of which the author seems particularly fond. We have the usual strong man, who wins his wife by sheer strength of will in her own despite. The partners are the brothers Sandow, of whom the elder is head of a mercantile house in America, and the younger a journalist of great brilliancy. . . . They are to be partners because the elder wishes his ward Jessie Clifford to marry the younger, who is to come over and take a wife and a partnership. Miss Clifford's consent is deemed a very unimportant thing by the elder Sandow, and the young lady shows a helplessness which is surprising considering that she is an American citizen with a large fortune, and is nowise disposed to be handed over in a business transaction to Mr. Gustav Sandow. The journalist, how-

ever, is not only an Admirable Crichton, but a fine fello, and has not come to America on a fortune-hunting errand. His first object is to reconcile his brother to a daughter whom he has long refused to recognize for painful family reasons. This daughter he introduces into the house as a young German in search of a place as a governess. He tells Miss Clifford that he has a deep plot to carry through, but tells her nothing as to its details. Hence the inevitable misunderstandings and surprising situations. The plot is further complicated by the efforts of the younger brother to dissuade the elder from mixing himself in a promising land swindle. All comes right at the proper time. The hard man surrenders as soon as his finer feelings are properly appealed to, and the virtuous younger brother makes everybody else, and himself too, happy and prosperous." [Saturday Review. 2489



PROUD MAISIE [by BERTHA THOMAS: *Low*, 1877.] "is the autobiography of a fascinating, wayward, lovable young lady, who relates in these volumes the story of her life's love. As gay and light-hearted at the beginning of the story as the original of the ballad whose name she bears, her ultimate fate proves more fortunate than that predicted for Scott's heroin. The plot is original in its development, for we are transported from humdrum, respectable english surroundings to an unconstrained art-student existence in Ludwigsheim [Munich]. The heroin portrays herself with ability, her character stands out firmly, and her individuality is well sustained. The writing of the book is excellent. It is easy and pleasant to perceive that it is the work of a cultivated person: this is shown by the references to various literatures, and the thorough acquaintance with music and art betrayed. The book abounds in touches of quaint humor as well as in epigrammatic writing. 'Proud Maisie' is a readable, clever novel, which keeps the reader's attention fixed to its close." [Athenæum. 519 k

QUEEN OF CURDS AND CREAM  
 (A). [by DOROTHEA GERARD: *Apple-  
 ton*, 1892] "Glockenau, an Austrian  
 mountain village, and afterwards Lon-  
 don, ar the scenes. In the first, Count  
 Emil Eldringen dies, leaving his  
 dauter Ulrica penniless and friend-  
 less; a marriage beneath his rank and  
 a life of dissipation had so estranged  
 the count's relatives, that nothing was  
 left tð Ulrica but tð work with her  
 hands like a peasant. At Glockenau,  
 after many vicissitudes, she earns a  
 living for herself in a large dairy farm.  
 Here an English cousin discovers her,  
 a love-story of varied interests fol-  
 loing. Ulrica believes herself the heir  
 of a large fortune, and figures for a  
 time as a fine lady of London." [Pub-  
 lishers' Weekly. 519 r

mann, the father of Dora, gardian of Lotta, and true friend of faithful Eva and Marie, is the typical good physician, always delightful to meet. He makes the way smooth for his sensitiv wife, is the wise adviser for Lotta's nervous mother, and almost cures Marie's irascible soldier father. Some of the young people hav serious faults and make mistakes, but they ar teachable and sound at core. There ar mild mysteries and pretty little romances, loves, an attempt at authorship, unselfish living, patient waiting, and final reward. Pleasingly written, vivacious, full of the incidents which might naturally happen in so many lives, kindly in spirit, commendable in its tone, it is an excellent book." [Boston "Lit. World." **2500**

QUEEN (A) [N. Y., Dutton, 1864.] "is a pleasant story, shōing how a little girl, whō was ever dreaming she was a queen, became a queenly woman. It is very pleasant as shōing the ways of german children; and its pure lessons of kindness to all make it a gem of a book. It is written with simple, child-like feeling." [Church Monthly. **2501**

QUICKSANDS = No. 909.

QUIET HOUSE (The), in *Ladies' Companion*, oct.-dec. 1852. **2502**

QUISISANA, by F: SPIELHAGEN: N.-Y., Munro, 1892. **2503**

QUITS, by TAUTPHÖUS [Bavaria] = No. 521.

RANK AND NOBILITY, by "JEANNE MARIE," in *National Era*, 27 may to 19 aug. 1852. **2504**

RAYMOND'S ATONEMENT = Nos. 600, 688.

REATA = No. 914.

RECTOR OF ST. LUKE'S (The) [by MARIE BERNHARD, N. Y., *Worthington*, 1891.] "is a very unusual and a most lovely story. A young girl, beautiful and attractiv from every point of

vue, is the idol of the town. The officers of the regiment ar all in love with her, but they ar distanced by the rector and an artist, both of whōm ar devoted to the girl. The artist wins her at last, and he and she ar perfectly happy in their betrothal, tho there is something strange about the man which makes everyone distrust him and doubt his ability to make his sweetheart happy throu life. The facts of his early life come into the possession of the rector in the most curious manner, and he generously resolves to say nothing about them. Accident, however, reveals to the artist the fact that his history is known to his rival, and he sees that it will be impossible for him to marry Annie with this knowledge hanging over him. He leavs without seeing her and writes her that there is something which he can never overcome, and that she will not see him again. Shortly afterwards he dies. It is only a question of time then as to when the rector shall win the girl for himself. The charm of the story is in the telling, and in the deep interest which the characters, one and all, inspire. The exquisit daintiness of the girl around whōm the story revolves; the unusual charm of her elder and invalid sister with whōm she livs; the beauty and harmony in the development of the rector's character; and the wonderful fascination of the artist, notwithstanding the cloud which seems from the first to envelope him, combine to produce that most uncommon thing—a really charming german novel." [Critic. **2506**

RIVEN BONDS = No. 2848.

ROMANCE OF A GERMAN COURT = No. 928.

ROMANCE OF THE CANONESS (The) [by PAUL HEYSE: *Appleton*, 1887.] "is devoted to descriptions of life in those religious houses, the members of

which liv in common, but without taking monastic vows. It is intelligent, even able, but heavy." [American.] — "Romantic enuf, and of course interesting; the situations ar not such as the realists would devise, and a melancholy air pervades the whole as if the narrator did not quite expect tō be believed; but it is conceived with poetic thôt, and taken as a lyric of the stage is not without beauty." [Atlantic. **2507**

ROSE OF TANNENBURG, by CHRISTOPH VON SCHMID (1768-1854) Phil'a, *Cunningham*, 1848. **2508**

ROSE OF THE PARSONAGE [by RO. GISEKE: N.-Y., *Parry*, 1854. **2509**

SACRED VOWS = No. 594.

SACRISTAN'S HOUSEHOLD (The) [by F. . ELINOR (TIERNAN) TROLLOPE: London, *Virtue*, 1869.] "The fidelity tō nature with which all these scenes ar sketched, the details of life which ar skilfully woven in, the picturesque bits of architecture, and the descriptions of woodland scenery which form the setting of the story, recommend it tō all whō hav livd in Germany. . . It is hardly a fair ground of objection tō most of the characters that they ar typical rather than individual. The military men, the wild-haired professors, the stout and placid matrons, and the romantic old maids, whō form the cream of **Detmold** society,—the small tradesmen and farmers whō hold thêir social gatherings at the Pied Lamb, — ar the familiar figures of german life rather than the persons of this particular story. But if we look at the characters which hav been worked out with grêater pains, and notably at the lawyer, we see that thêre is no lac of dramatic force or of life-like painting. . . . It is for thêir sakes in the first instance that we read the book with such pleasure. As each of them develops new attractions, we rejoice in thinking

that each is becōming more worthy of the ôther; and when they confess their mutual lôve, in a delicious scene of playful happiness, we join with them in forgetting all the ôther persons of the story. But, after all, the ôther persons ar not tō be forgotten. The plot may be put aside, yet in the course of working it out the author brings us in contact with so much which is pleasant, the chief characters ar so perfect, the minor characters bêar marks of such care and observation, that we can forgiv any of those failings at which we hav hinted, and can ask ôur readers tō take the book on its merits." [Athenæum.] — "In these german stories thêre is always a certain freshness, coming, in the case of translations, in great part from the kind of thôt and speculation with which they ar occupied; and in the case of studies made by foreiners, from the novelty of the manners, the household customs, and the ways of looking at life which thêy describe, which generally makes them interesting. To ôur taste, ône of the pleasantest of the latter class is the 'Sacristan's Household.' It is written with a grêat deal of grace and spirit, the lôve story is prettily told, the characters ar sketched in cleverly, and the life of a village [?] with its homely heartiness, its petty economies, and its small punctilios, is described in a way which makes the reader understand how carefully the author has studied it, and how thôroly she has enjoyed it. Then, too, thêre is no dul or irrelevant matter tō be skipped; and altho the characters ar not spcially remarkable for originality, nor analyzed with any grêat subtlety, they hav a certain vigor and vitality, and ar uniformly interesting." [Nation. **2510**

ST. MICHAËL [by "E. WERNER," i. e., E.. Bürstenbinder: *Lippincott*, 1887.] is "a strong, enjoyable story

of northern Germany, with a hero of the sort which old-fashioned novel-readers have a partiality for, — one who has been defrauded of his rights in his youth, but rises superior to poverty and ill usage and comes to a noble manhood, brave, honorable, and true; asserts himself, and wins the girl he loves. What better hero could one ask than the conquering Michael Rodenberg? Hans, the artist, is as good in his way, while the old genealogist, Gerlinda, who repeats genealogy like a parrot, is delightful; and the scenes where Hans gets the advantage of his father, and where the two fathers are made to accept the situation, are capital bits of light and wholesome comedy." [Boston "Lit. World."] — "The story is interesting, the plot consistent and well developed, the dialog natural, and the characterization distinctly good. Haughty, intolerant, domineering, but not hard-hearted Count Steinhück and his unacknowledged grandson, Michael Rodenberg, are the protagonists representing intolerable pride and passionate determination conflicting in an eager life drama. The author has set to delineate the power of consanguinity — how ill-treatment, indifference, neglect, absence, and a hundred other ills of life are incapable of arresting the manifestation of the characteristics of a dominant race. By slow degrees Michael Rodenberg forces his way in the world, under the very eyes of his antagonistic grandfather; and in the end he comes to his own again (and another's also) and marries his beautiful cousin. A skilful plot has been woven for the evolution of this motif." [Academy.

—, SAME ("Her Son"), *Bentley*, 1887. 2511

SCHLOSS AND TOWN — see No. 2354.

SCULPTOR OF THE BLACK FOREST (The) by SOUVESTRE, in *Southern Lit. Mes.*, Dec., 1864. 2512

SECOND WIFE (The) [by "E. MARLITT," i. e., Eugénie John (†, 1887): *Lippincott*, 1874; *Bentley*, 1875.] "is a bright, spirited novel, much more interesting than most German works of fiction, which indeed are generally distasteful to us, with their mixture of silly sentiment and commonness of life and manners, and their resemblance to the lordly-baron and faithful-retainer school which vanished long ago. In this instance, though there are a reigning duchess and a 'hof-Marschal,' the titled people abound, and the flavor of Pumpnickel is everywhere, still there is a strong human interest in the story, and at least one striking character, that of Frau Löhn. The Second Wife is introduced in the position of a victim, but she makes her exit with flying colors, having conquered her enemies, routed her rival, and won the true love and respect of her husband with a woman's noblest weapons, love, patience, gentleness, and self-sacrifice; his motive for marrying her is so unworthy that Baron Mainau inspires us with anything but esteem and interest. A scene in which the baron presents his wife to the duchess, — who has a pleasing conviction that he is about to desert the baroness for her sake, — and utterly disconcerts the royal coquette by the announcement that the contemplated journey is to be made 'à deux' — is very effective. The translator [Wood] has done her part admirably; her rendering of the story has no hitch, no blunders, no rawness in it." [Spectator.] — "We have all the old characters with which the 'Old Mamselle's Secret' [No. 877] and the author's succeeding tales have familiarized us. There is the well-known hero, gloomy, sardonic,



ōn cousin tō the Stranger, with a tinge of commonplace, not tō say vulgar, scepticism. Like the professor in the 'Old Mam'selle' and the subsequent heroes, he continually poses with bitter smiles and folded arms. He indulges in alternate infinities and worlds of scorn. His passion is revealed by a quite unnecessary intensification of his usual exceedingly bad manners, and his kindness finds expression, according tō the time-honored tradition of this family of creations, in increased rudeness and brusqueness. And in spite of his lofty character and spirit, he often finds it necessary, in keeping with the dramatic habits of his kind, tō lurk in convenient spots for the purpos of over-hearing private conversations. The heroin is not less like her predecessors, nor less unlike any proper flesh-and-blood heroin. She is ōne of those personages grēatly affected by the purvéyors tō the Bowery stage, with supernatural clearness of vision for misty plots and deeply-hidden depths of subtle villany, united tō the most extraordinary stupidity as tō what is going on under her nose. . . . If the author, however much passing the limits of probability, had given us a number of noble, ideal characters, much might be forgiven the staginess and unreality of her portraiture. But these characters, Raoul von Mainau, Liana, and the rest, ar not noble, and ar very unlōvely. Their sentiments, when they hav not the false ring of those of a man whō is perpetually calculating their effect, ar absurd, vulgar, and tiresom, and their actions, instead of being inspiring, ar, for the most part, il-bred or positively brutal." [Arcadian. See also No. 936. **2513**

SALTMINER OF HALLSTADT, by A: SILBERSTEIN: in *Ladies' Repository*, apr. 1870. **2514**

SEED TIME AND HARVEST

["Ut mine Strombid") by FRITZ REUTER (†, 1874): Boston, *Littell & Co.*, 1871.] "Mr. Reuter tels his story with his pipe in his mouth, and his slippers on, his feet on the fender, and the fog outside. The business of life is over, and there is no need for hurry. . . . To those whō hav leisure tō enjoy it, we can promis a quiet treat of an uncommon kind; they shal be made free of half-a-dozen households, and breathe an air of homeliness and simplicity which shal for the moment carry them out of the tawdry civilisation in which we liv. . . . But no ōne must imagin this is a story all hōney-sweet of pleasant parsonages and blooming girls, — far from it. There is enuf of sorro, and suffering, and sin." [Spectator.

—, SAME (An Old Story of my Farming Days), *Low*, 1879. **2516**

SEVERA [by "E. HARTNER," i. e., Emma von Twardowska, 1845-89: *Lippincott*, 1881.] The story is of "a man deserted by his betrothed, living to see her again, with her child, Severa, by her side; and waiting for Severa tō gro up tō take the place which the mōther was tō hav had, but which in a moment of infatuation she had abandoned. Such an experience is ōne of suffering, and the cōlors in this relation of it ar grave and subdued." [Boston "Lit. World." **2517**

SHE FELL IN LOVE WITH HER HUSBAND = No. 2416.

SHORT STORIES, by "W. HELMBURG:" N. Y., *Worthington*, 1890. **2518**

SILENT LOVE = No. 2459.

SISTER'S LOVE (A) = No. 2426.

SKELETON IN THE HOUSE (The) [by F: SPIELHAGEN: N. Y., *Harlan*, 1881.] "is scarcely more than a sketch, but it is admirably told. . . . Every stroke tels, and ōne hardly knoes

which to like best: a plot ingeniously contrived to rivet the reader's attention yet give him a hearty laugh at the end, or the portraiture of character, which is exceedingly clever, and full of hints for the wise. The moral of the story is that husbands may dare to confess anything 'down to the dot on the i,' to a wife who loves them; but let them beware of her learning what they have to confess from the lips of anyone else!"

[Critic. 2519

SMOKE, by TURGENIEF = No. 948 [Baden].

SOUGHT AND FOUND. [by "Golo RAIMUND," i. e., Bertha (Heyn) Frederick (†, 188): N.-Y., *Funk*, 1888.] "A young German returns to his native land from America, wealthy, of course, and in the ruins of his hotel, burned on the night of his arrival, finds the charred leaves of a girl's diary. The diary causes him to wish to find its author, for it is a charming record of a fine character, amid grievous disappointments and misfortunes. He seeks his relatives, and the rest of the narrative is taken up with the strife between the rival claims of a pretty but designing cousin and a maiden not fair to see but of much modest merit. Modest merit wins, and of course proves to be the unknown writer of the diary, and the story ends with virtue triumphant. Slight enough for a framework, but sufficient to carry much of the simple and pleasing narrative often found in German tales." [Overland. 2520

SPELL OF HOME = No. 2429.

SPRING FLOODS, by TURGENIEF, = No. 952.

STORY FOR CHRISTMAS (A) in *Graham's Mag.*, Jan., 1852. 2521

STORY OF A CLERGYMAN'S DAUGHTER by "W. HAMMOND:" N. Y., *Munro*, 1889.

—, SAME ("A pastor's Daughter"), N. Y., *Worthington*, 1890.

—, SAME ("Martha"), N.-Y., *Street*, 1891. 2522

STORY OF A GENIUS, by "OSSE SCHUBIN," in *Modern Age*, Mar.-Apr., 1884. 2523

STORY OF A MILLIONAIRE (The). [by "L. . MÜHLBACH," i. e., Clara (Müller) Mundt (†, 188): *Appleton*, 1872.] "Mrs. Mühlbach, having come to the end of her historical novels, which threw a dark veil of romance over the dry records of history, has written a social novel. Its merit is about that of the works of Mrs. Caroline Lee Hentz, Mrs. Holmes, etc., in this country; so we may suppose it will be one of the most popular works of the year. In Germany Mrs. Mühlbach holds about the same position as a writer that these ladies do here." [Nation. 2521

STRANGE FOLK. [by HERMANN OELSCHLAGER: *Longman*, 1872.] "A pleasant dreaminess pervades 'Strange Folk.' Authors, actresses, and monks are its chief characters. We alternately exchange the stage for the cloister, and step from the greenroom to the greenwood. Dr. Anselmus is an author who suffers from extreme nervousness. The least noise prevents him from writing. He flies from home with his niece to a little town in Franken. He finds a house there beautifully situated. Everything is charming. His book progresses. He feels the inspiration of the scenery. Summer comes. The grass in the meadows changes from its varying shades of green to its last purple tints. From that moment there is no more rest for the doctor. From morn till night sounds the eternal sharpening of the scythes. He flies from his new quarters to the Convent of the 'Fifteen Saints.' His

niece, disguised as a student, accompanies him as secretary. Here the real story begins. Of the characters, that of the Doctor is, perhaps, the best drawn. Marion is more interesting and less vulgar than most actresses are. Dr. Breitman is one of those odious hangers-on to be found at every theatre, who sponge upon every one alike. We fancy however that Dora's unconventional habits may prove some bar to the popularity of the story." [Westminster.] — "The story is highly amusing. . . . For a time, uncle and niece live quietly enough in the monastery, and the romance of the 13th century goes on apace. Dr. Anselmus discovers a set of old chessmen, which must date from the time of the Crusades, while Dora becomes acquainted with a novice, who tells her the history of his early life, and makes an impression on her heart. Before very long, Dr. Anselmus is roused from his pleasant dream by discovering that the novice and his niece are in love, and that the antiquity of the treasured set of chessmen is a delusion. One morning the novice calmly walks out of the monastery in the doctor's clothes, as the only way of bidding farewell to the place without causing an open scandal. The Doctor is furious at this unauthorized use of his garments, and at the relations which have sprung up between the two young people, but in time he relents, and they are happy." [Athenæum.] Compare plot of No. 2576. **2522**

STRANGE HEART (A) by HEYSE, in *Cosmopolitan*, Apr., 1886. **2523**

STRUGGLE FOR EXISTENCE (The). [by "ROBERT BYR," i. e., Robert v. Bayer: Chicago(?), *McKinney*, 1874.] "Translations of recent German novels are chiefly of importance as showing how hard put to it for entertainment the

reading public is. Almost without exception they are dul with a deadly dullness, considered as stories, and to that they add the dullness of the lofty platitudes and long winded abstractions which somehow have such a charm for the teutonic mind. . . . The book is a thing to be delivered from, but many good souls will devoutly go through it, and fancy they are being amused and are besides that listening to numerous pregnant truths." [Nation. **2525** SUCCESS = No. 2416.

SUPERFLUITIES OF LIFE, by L. TIECK: in *Blackwood's*, Feb., 1845. [So. Lit. Mes., Oct. 1845.] **2526**

SWALLOWS OF ST. JÜRGENS, by TH. STORM, in *Canadian Monthly*, Oct., 1872. **2527**

TALE OF AN OLD CASTLE (A) = No. 2457.

TALES, by TH. KÖRNER, London, 1845. **2528**

TALES by PAUL HEYSE [Appleton, 1876.] contains *Count Ernest's Home*, *The Dead Lake* [also No. 669], *The Fury* (*L'Arrabiata*), *Judith Stern*. **2529**

TALES FROM THE GERMAN: London, *Emily Faithful*, 1863. **2530**

TALES FROM THE GERMAN [by MUSÆUS, SCHILLER, KLEIST, IMMERMANN, HOFFMANN, and VAN DER VELDE] Chapman, 1844, see *FANCIFUL NOVELS*.

TEACHER OF THE VIOLIN (A) = No. 975.

TEMPTED OF THE DEVIL, by A. BECKER: London, A. Gardner, 1888. **2531**

THEKLA [Vienna] = No. 980. THROUGH NIGHT TO LIGHT, [by F. SPIELHAGEN: N.-Y., Holt, 1869.] See No. 2498. **2533**

TOO RICH. [by ADOLF STRECKFUSS; Lippincott, 1878.] "For ingenuity and complication, and for the ease

THREE SISTERS. [*Low*, 1884.]

"Any one who cares to follow the fortunes of 3 brave Irish girls who are forced to support themselves in a South German 'Residenz' can not fail to be amused. The Miss Denbighs have a perfect genius for making the best of most things, and extracting the fun out of everything. But besides the fun there are glimpses of genuine pathos, and Darry's fate touches the reader very nearly . . . That the author knows German town life well, and is alive to the opportunities it presents for humorous description is obvious. The book is, moreover, well written, and some of the anecdotes are well told." [*Athenæum*. 541 p

TREHERNE'S TEMPTATION. [by ALARIC CARR. *Smith*, 1888] The author has "set himself a very difficult task, and has performed it with skill and power. The story is full of interest from beginning to end — the plot unusually good and thoroughly developed. It would be unfair to the reader even to hint at the unravelment of this romantic novel. One of the chief charms of the book is the description of easy Continental life; whether in Paris, or at Baden-Baden, the author is always equally at home, and evidently fond of his subject. The characters are remarkably well drawn, and distinctly defined — the Vicomte a most polished and perfect specimen of a French noble. His very weaknesses are charming. Our sympathies are always with him, and with his nation because of him. The German element in the book is not the least agreeable feature of it. The very servants and dogs add their quota to the enjoyment to be derived from this most agreeable novel. We must not omit to notice that there is a great deal of interesting talk about music." [Westminster. 545 h

with which its intricate knots are untied by the natural development of the story, its plot would do honor to the masters of fiction, while the style has that transparent simplicity and singular brilliancy which with some French and German writers seem so natural a quality. The story opens in a capital, but is speedily transferred to a village in Tirol. Out of the chief parties to it, 3 pairs of lovers are curiously evolved, 2 of the 3 gentlemen being army officers. The first passages are in the tone of a delightful light comedy, in which an old Uncle Balthasar is a most enlivening figure; but the action speedily takes on a graver character, and in the dismal ruins of Castle Reifenstein sweeps by the verge of a tragedy. The narrative is compact; the people are all of an interesting sort, even to the rascal Bertram and the silly Nanette; and while there are one or two glimpses of social impurity, the book is free as a whole from any taint. Its ingenuity will baffle the best guessing as to the issue and the freshness of its materials and beauty of their treatment will awaken new sensations of pleasure even in the satiated novel-reader." [Boston "Lit. World." **2534**

TOWN STORIES, by MAX RING, London, 1853. **2535**

TRAGIC COMEDIANS = No. 985.

TREE IN THE ODENWALD (A) by O. ROQUETTE, in *Appleton's*, dec., 1880. **2536**

TRUDEL'S BALL, by HANS HOFFEN, in *Masterpieces of German Fiction*, 70 p.

TRUE DAUGHTER OF HARTENSTEIN. [by E. VELY: N.-Y., Bonner, 1892.] "The Castle of Hartenstein, in the Harz Mountains, was entailed; and as circumstances prevented Count Hartenstein from making provision for his only daughter, on his sudden death Hertha leaves home. Her story after this is

one of romance, revelation, adventure and heroism." [Pub. Weekly. **2538**

TWIXT WIFE AND FATHERLAND [Tirol] = No. 546.

TWO BROTHERS (The) [Eine Familie aus der ersten Gesellschaft] by MATHILDE (BECKMANN) RAYEN: Bentley, 1850.] "will be welcome to the many who enjoyed 'The Initials' [No. 473]. Like that book, it contains a faithful picture of German domestic life. This time, moreover, it is a native who has 'played the painter.' . . . Here the general animus is graver and bitterer—the tragedy is longer drawn. In both stories, the love of appearance and establishment is shown as uppermost in a German woman's mind, to a degree which will shock all who have given her a blank credit for simplicity; but in 'The Two Brothers,' the foible is mingled with, and crossed by, class and caste prejudices of a force and a folly which justify the sharpest satire because they bring on the saddest consequences. . . . So much for the moralists, and for the more superficial reader this tale will be found to possess deep interest and welcome freshness. The characters are capably marked. We have never met a better study of fine frivolity than in the person of the noble Mrs. Hattesohl. Poor Amelia, her victim, — and Steinheim her son-in-law, chosen, but not choosing, — are delicately and clearly drawn, without exaggeration. The good people, of course, are more strained in their proceedings, and less palatable to us." [Athenæum. **2539**

TWO DAUGHTERS OF ONE RACE = No. 993.

TWO DAYS IN THE COUNTRY, in *Leaflets of Memory*, 1848. **2540**

TWO SISTERS, by HAYSEN, in *Ladies' Repository*, July-Aug., 1871. **2541**  
TWO FOLD LIFE (A) [by W..(BIRCH)

UP THE RHINE [by T. Hood: London, 1840; N.-Y., *Putnam*. 1852] is "one of the pleasantest of Hood's many pleasant books. It is composed of letters, written by the various members of a family traveling up the Rhein, and conceived somewhat after the model of Humphrey Clinker. Hood's characters are a hypochondriac, a widow, a dashing young man, and a maid servant; and it is in exhibiting the oddities and humors of these, rather than in any description of the scenery, that the charm of the book consists. The letters of Martha Penny, the servant, are the gems of the volume. Her spelling and grammar are so felicitous in their infelicities, as to amount to a kind of genius; and the character is one of the best which Hood ever delineated." [Graham's. 552k

VON HILLERN: *Lippincott*, 1873.] "treats a great deal more of various forms of profligacy than one cares to see in a book intended for the family circle. He who leads the twofold life is Heinrich von Ottmar, who, when on his good behavior, calls himself Heinrich, but when, as is very often the case, he abandons himself to evil ways, translates his name into the more appropriate french, and as Henri imperils the virtue of every woman near him. In general, the german novelist is notorious for stuffing a suit of clothes with some moral quality, and calling the product a human being, but here we have the clothes—the richest purple court dress—stuffed with all sorts of immoralities, and the result is a bad and tedious representation of a bad life." [Nation. 2542

ULRICH, by IDA (HAHN) HAHN: London, 1885. 2544

UNDER THE STORK'S NEST = No. 997.

VAIN FOREBODINGS [by E. OSWALD: *Lippincott*, 1885.] "is a domestic tale, quite void of sensationalism or unclean passion of any kind, but which steadily maintains a real if placid interest. The writer excels in descriptive power, and we have not lately encountered anything more genuinely delightful than the series of sweet pictures of country life to be found in this book. 'Vain forebodings' is a capital summer book—and a good book to keep when summer is over." [The American.]—"It is a pleasant story, but containing a somewhat surprising point: for the story is of a benevolent physician, who first cured of insanity a youth upon whom this disaster had fallen, after he had long been predisposed to it, and then allowed his daughter to marry the patient, telling him that his forebodings of in-

sanity as his doom are folly and his scruples about marrying unnecessary since all he needs to be safe is to exercise due mental self-control." [Overland. 2545

VALENTINE THE COUNTESS [by "CARL DETLEF," i. e., Klara Bauer (†, 188-): Phil'a, Porter, 1874.] "is a story of remarkable power. The heroine, a young girl of extraordinary beauty and intellectual charms, meets a lover, a young man who reciprocates and seems worthy of her affections. . . . After a time she is induced to marry a very wealthy but weak-minded nobleman, to whom she proves a tender and faithful wife. . . . She is one of the loveliest women in fiction, though her look is always sad, and the reader's admiration for her is faithful. The general effect of the story is melancholy, but it is intensely interesting." [Boston "Lit. World." 2546

VILLA ON RHINE = No. 2368.

VILLAGE ASTRONOMER = London, 1861. 2547

VINETA = No. 1003.

VILLAGE COQUETTE (The) [by F: SPIELHAGEN: Chapman, 1875.] "is a curious study of nature. The beautiful, almost soulless Bertha is brought to something like human steadfastness and feeling by the savage discipline which may be used to subdue an animal. The cruel wound, which, at the bidding of a wise woman, the lover whom she is ready to deceive inflicts upon her, works in a strange way on her limited nature, and she is vanquished by that which would have roused a being of higher faculties into irreconcilable hostility. The plot is well worked out, and it is founded upon what may be a real, though rare phase of nature." [Spect. 2548

VILLAGE TALES, by AUGUSTUS = No. 2842.

VIOLETTA. [by Ursula Zöge von 174



MANTEUFFEL : *Lippincott*, 1886.] "The story runs smoothly, and there is the agreeable union of homeliness and military glitter which makes the atmosphere of most novels of upper-class german life. The one unusual situation is the Baroness von Treffenbach's flight from her husband, and the unusualness is not in the fact, but in the underlying reasons. The woman, who had been a great singer, was neither inconstant nor unloving, but the moment came when the monotony of assured rank and respectability pressed on her so heavily that she had to go. [Compare 'Klaus Beyer.'] There is much to be said in behalf of a woman in such a case, but the author has little more charity for the Baroness than has the world, which passes a superficial yet inexorable judgment on the deed. The younger Treffenbach is very well characterized, but a prig of 30 years' standing is not to be reformed in a day. Even during the honeymoon he probably drew from his pocket a MS. nicely calculated properly to repress the too volatile and light-hearted Violetta." [Nation.

**2549**

VISIT TO THE LOCKUP, by E. ECKSTEIN, in *Masterpieces of German Fiction*.

**2550**

VULTURE MAIDEN (The) = No. 1005.

WALDFRIED. [by BERTHOLD AUERBACH (†, 1882): N.-Y., *Holt*, 1880.] "The more familiar the reader is with Germany, the more entertaining will he find this novel; it has not life enough to force itself upon those who have not a tolerably keen interest in that country; indeed, such will find it almost unreadable; and it demands a respectable knowledge of all which has been going on in Germany during the last 25 and especially during the last 10 years, to be fully enjoyed. . . . To our think-

ing Waldfried is the best of the long novels. It is infinitely more natural than the *Villa Eden*, [No. 2368] or *On the Heights*, [No. 881] but it can hardly be brought into fair comparison with them. That many should find it intolerably dull is not surprising, for many readers require for their entertainment more than a disconnected assemblage of incidents; others, however, will read it with some pleasure, not with the keen enjoyment one gets from the few masterpieces of fiction, but with the calm satisfaction one has in reading about matters which turn out as one would have them." [Atlantic.

**2552**

WALT & WULT, or the Twins ["Flegeljahre," 1805] by JEAN PAUL F.: Richter: Boston, 1845, 2 v. **2553**

WANDA = No. 1006.

WAS SHE HIS WIFE? London, *Eden*, 1891 = No. 2451.

WEDDING UNDER GROUND, in *Brother Jonathan*, 20 aug., 1842. **2554**

WELFIELD (The) = No. 1010.

WHAT THE SPRING BROUGHT = No. 1011.

WHITE ROSE (The), in *Canadian Monthly*, Jan., 1874. **2555**

WHY DID HE NOT DIE? [by ADELHEID VON VOLCKHAUSEN: *Lippincott*, 1871.] "has the same virtues and the same defects as its predecessors. It is sprightly and entertaining, full of all sorts of generous sentiments, and pervaded by that gentle, half-timid radicalism, which contents itself with aiming innocuous blows at safe objects; at german protestant orthodoxy; at the hypocrisy of the 'rigidly righteous;' at the excesses of the agitators of the Woman Question; and at the arrogance of an aristocracy which yet must not resign too many of its pretensions if it would please its fair opponents. We recommend the book to everybody

WHEN ALL WAS YOUNG. [by  
 CECIL CLARK: London *Stock*, 1885] "is  
 a very innocent and tender little love  
 story. A lövelorn damsel, dwelling in  
 Saxon Switzerland, encloses in a  
 tin canister a despairing letter to her  
 lover, entreating him to come back to her.  
 This canister she sends floating down the  
 Elbe, and it is fished up by some English  
 children. Their widowed mother deter-  
 mins to trace the writer, and bring about  
 a reconciliation between the lovers.  
 In carrying out this purpos, she acci-  
 dentally falls in with an old friend and  
 admirer, who co-operates with her so  
 ardently and effectually, that not one,  
 but two happy marriages are brought about  
 by the old canister." [Westmin, 558 p

in search of amusing reading." [Nation. **2556**

WHY FRAU FROHMANN RAISED HER PRICES. [by ANTHONY TROLLOPE (†, 1882): London, *Isbister*, 1882.] "The old hostess of the Brunnenthal, anxious to entertain the old customers of the Peacock at the old rates, is driven 'by the cheapness of money,' to raise her prices. The perplexities and mortifications of good Frau Frohmann, who is tormented by her advisers, by her old-world honesty, and by the march of time, are very well handled, while the woodland setting of the Tirolese inn makes a pretty picture. 'The Lady of Launay' is a well-told little domestic tale of the struggles of an old lady to prevent the union, on his grounds of family polity, of her son and an adopted daughter whom she dearly loves." [Athenæum. **2557**

WIFE-HUNTER (The), by KAROLINE (VON GREINER) PICHLER: in Omnibus, vol. III., N.-Y., 1844. **2558**

WIFE TO ORDER = No. 1016.

WILD ROSE OF GROSSSTAUFFEN (The), [by NATALY VON ECHSTRUTH: N.-Y., *Worthington*, 1891.] "is one of those novels, made up of an unsophisticated heroine, a too-sophisticated hero, a wicked princess, an injured duchess, hard-hearted court ladies, and court gentlemen of all degrees of worthlessness. All virtuous persons are rewarded, and all the bad perish miserably. There is even an element of novelty in this book, in the transformation of the hero by various afflictions into a pattern of virtue. But all such books have for their major premise a social order in which the regard of a prince is the highest prize a man can win, and in which a woman's sole pro-

fession is to be married." [Commonwealth. **2559**

WILHELM MEISTER = No. 1017.

WILL (The) = No. 1018.

WON [Hamburg] = No. 563.

WOODCUTTER (The) by C. (v. G.) PICHLER, in *Arthur's Mag.*, Jan., 1845. **2560**

WOODLAND TALES [by JULIUS STINDE: London, *Whittaker*, 1887.] "are 6 quiet stories. Dr. Stinde here shows himself to have the imagination of a poet; the romantic element which runs through the whole volume is made distinctly prominent; and the treatment is always delicate and discerning. In 'Aunt Juliana' we have unfolded before us the heart history of a gentlewoman who is loved by the count, although he marries another, and who, loving him in return, although she pities his weakness, 'found her happiness in making the happiness of others.' 'His Stupid Wife' is the story of a marital misunderstanding, and how it was remedied; 'Brother Johannes' relates the fate of a monk falsely suspected of crime and sustained by the affection of a woman who strives to save him by declaring herself guilty; and 'Three Times Ten Years' is the story of an artist fallen from his youthful ideals by pride and thirst for wealth, but won back to the road of truth through love; in 'Bello' is depicted the life of a noble mind outlawed by conventional prejudices, and driven to destruction; and 'Princess Goldenhair' is a dainty idyl of youth and youthful dreams." [Boston "Lit. World." **2561**

YOUNG WIDOW OF BREMEN, in *Albion*, 22 Sept., 1832. **2562**

YOUNGEST BROTHER, by E. WICHERT: Chicago, *Laird*, 1891. **2563**




# INDEX TO AUTHORS.\*

- A** NONYMOUS, Alecestis (582), Alice Graeme (1044), Anthony Fairfax (1056), Antonio di Carara (973), Banning & Blessing (1078), Basil St. John (1086), Beautiful Edith (1089), Beauty of Amalfi (603), Bertie (6t), Blanche Seymour (1108), Blythe House (1111), Bosobel (10), Breton Maiden (616), Chateau Lescure (635), Chateau Morville (636), Cinderella (1149), Coquette (2361), Culmshire Folk (1179), David Armstrong (1190), Democracy (228), Dingy house (1205), Divided (1210), Dr. Hermione (1211), Duke's Marriage (2021), Elsie (1242), Fallen Angel (1261), First Temptation (2390); For Better for Worse (1276), Forester of Altenheim (2395), Four Crotchets (1284), Four Schoolfellows (1286), Garden of Eden (1296), Gemini (37), Horrid Girl (1372), Hurst & Hanger (1378), Ideala (1379a), In Exile (2432), It Might Have Been (1395), Lady Hetty (1443), Likes and Dislikes (486 h), Lil (1473), Lost Battle (2114), Lost Inheritance (1483), Lost Reputation (1485), Love or Pride (803), Madame Lucas (2128), Madclaine's Fault (2130), Man's a Man for a' That (493), Max Wild (2471), Modern Greek Heroine (1583), Money (2474), Monksford (1588), Morning Gray (1592), My Cousin Maurice (501g), My Guardian (1599), My Insect Queen (1600), My Marriage (1604), My Queen (1607), My Trivial Life (1608), Near to Happiness (2187), Nora (2477), Northam Cloisters (1626), Not for the World (2478), Only a Girl (2195), Our Little Ann (1655), Overmatched (1658), Pen (1673), Polly (1691), Princess Amelie (903), Pure-souled Liar (349), Queen (A) (2501), Rare Pale Margaret (1722), Rebel Rose (1726), Red Cross (916), Regent Rosalind (1730), Repentance of Paul Wentworth (1731), Rubina (362), St. Agnes Bay (1752), Shadrach (1766), Sister (1790), Story of Colette (2267), Straight On (2270), Strathrowan (1817), Sunshine and Shadow (1822), Sylvan Queen (1828), Taken by Siege (379), Tales of European Life (588p), Three Geoffreys, (1847), Three Sisters (541p), 'Twixt Wife & Fatherland (546), Under the Ban (2297), Village Astronomer (2547), What You Will (1907), White Slave (2703), Will Denbigh (1920), Winna (1921), Wolf at the Door (0405), Women's Husbands (0408), Young Mistley (1938)
- Abbott, L., 217.  
 About, E., 1980, 2053, 773, 2143, 2175, 2188, 2238, 983, 2266, 2272, 2287, 2288, 2294, 2307  
 Adams, M., 51 [2228  
 Aiké, H., 1389, 1618, 1676,  
 Alcott L. M., 90 t, 239, 286, 74, 846, 327, 360, 367, 0409  
 Aldrich, T. B., 898, 247, 353, 520, 144, 145  
 "Alexander, Mrs.," 1029, 1177, 456, 1350, 734, 1480, 1586, 1720, 1913, 1934, 2464  
 Alger, Horatio, 95 [1858  
 Aldridge, L., 1127, 1712,  
 Allen, Grant, 417, 540, 1683  
 —, Phoebe, 1686  
 Altieri, O. (C.), 628, 754, 2075, 2239 [747 h  
 Andersen, H. C., 882, 2583,  
 Anstey, F., 1305, 1661  
 Apel, J. A., 693  
 Arbouville, 2227, 2281, 2301  
 Archer, E. M. (T.), 1314, 1876  
 Armstrong, W., 980  
 Arnold, E. L., 2728  
 "Arr, E. H.," 94

\*PART I., Novels of American Country Life (Numbers 1-178), II., Novels of American City Life (Nos. 179-0413), III., International Novels (Nos. 401-564),—price: \$ .50 each; IV., Romantic Novels (Nos. 579-1024), \$1.00; V., British Novels (1025-1941), \$2.00; VI., Novels descriptive of Life in France (Nos. 1943-2322), \$1.00; — of Germany (Nos. 2323-2563), \$1.00; — of Italy (Nos. 2565-2609), \$ .25; — of Russia (Nos. 2610-2705), \$ .50; — of Norway (Nos. 2706-30), \$ .25.


- "Auer, Adelheid," 2440  
 Auerbach, B., 881, 524, 2328,  
 2342, 2347, 2351, 2357, 2360,  
 2367, 2375, 2391, 2396, 2412,  
 2441, 2442, 2448, 2455, 2458,  
 2469, 2475, 2509 t, 2499,  
 2552  
 Aulney, Léonie, 2190  
 Austen, J., 1246, 1515, 1627,  
 1679, 1697  
 Austin, J. (G.), 21, 89  
 "Ayrton, S. C." [M. F..  
 CHAPMAN] 1762  
**BACHELOR'S BLUN-**  
**DER (A), by W: E:**  
**NORRIS: (New-York, H:**  
*Holt & Company*, 8°, 50  
 cents.) 1076  
 Baker, J. A., 1129  
 —, W: M., 214  
 Baldwin, Jo. G., 33 k  
 Balzac, H., 583, 1944, 1946,  
 1961, 1964, 1976, 1982, 1986,  
 1991, 1993, 2005, 2007, 2008,  
 2018, 2019, 2020, 2024, 2027,  
 2028, 2050, 2065, 2072, 2104,  
 2124, 2126, 2165, 2174, 2201,  
 2206, 2208, 2212 d, 2223,  
 2226, 2253, 2260, 2289, 2299,  
 2800  
 Bardeen, C. W., 127  
 Barker, Bernard, 1240  
 Barr, A. E. (H.), 1103, 615.  
 1186, 761, 1534, 1805  
 Barrett, Frank, 1362  
 Barrie, J. M., 1475 m, 1920 p  
 Barrili, 2573, 2576, 2597, 2608  
 Barry, ALFRED, 862  
 Bartlett, Th., 264  
 Bartol, M., 271  
 Bates, A., 68, 843a, 337, 112,  
 339  
 Baylor, F. C., 509  
 Beaconsfield, earl of, 1159,  
 682, 730, 801, 999, 1895  
 Beale, A., 1782, 1804  
 Bean, H. M., 0403  
 Béchard, F., 2155  
 Becker, A., 2533  
 Beecher, H: W., 99  
 Bell, J. F., 1695  
 Bellamy, C: Jo., 202  
 —, E., 232, 138  
 —, E. W. (C.), 253. 292  
 Belot, Adolphe, 2137  
 Belt, H. P., 841  
 Benedict, F. L., 88, 322, 117  
 Bentley, T., 1264  
 Bergsøe, 899 [2105, 2315  
 Bernard, C: de, 2031, 2103.  
 Bernhard, M., 2429 r, 2506  
 Bersier, 819, 495, 2302  
 Berthet, L. E. B., 818, 2252  
 Besant, W., 1058, 1093, 1143,  
 1424, 1769, 1921, 1853, 1872;  
 and Ja. Rice, 1047, 1815,  
 1587, 1663, 1725, 1765, 1779,  
 1820, 1872, 1923  
 Beverly, M., 1589 [2598  
 Bewicke, A. E. N., 1523,  
 Biart, Lucien, 2026  
 Biernatzki, 2420 p  
 Bigot, M. (H.), 287, 886,  
 533, 536, 2035, 2157  
 Biller, E., 2292  
 Bishop, W: H., 274  
 Blaze, R. (S.), 1948  
 Bjørnsen, B., 427, 2707, 2710,  
 2712, 2713, 2716, 2718, 2720,  
 2723, 2729  
 Black, C., 1652, 1825  
 —, MA. MOYES, 1384  
 —, W., 1090, 1187, 1285,  
 1324, 1383, 1388, 1430, 1448,  
 1488, 807, 1505, 813, 829,  
 1674, 1700, 905, 1777, 1807,  
 1815, 1816, 1015, 1846, 1914  
 Blackmore, R: D., 584, 642,  
 661, 1176, 684, 1435, 798,  
 814, 833, 953  
 Blackwell, A. B., 276  
 Blagden, Isa, 406 d  
 Blaze "de Bury," 1948  
 Blind, Mathilde, 974  
 "Bonner, Sherwood," 72  
 Bourget, Paul, 1951, 2117,  
 2203, 2276, 2303  
 Bowles, Emily, 2074  
 Boy-Ed, Ida, 2485 t  
 Boyesen, H. H., 504, 2715  
 Boyle, F., 695, 1275  
 Brachvogel, A. E., 2407 d  
 Braddon, M. E., 1373, 755,  
 1418, 777, 1060, 982, 986  
 Bradley, M. E. (N.), 24 r  
 Bradshaw, — ( ), 1738  
 Bramston, M., 1244, 1742  
 Brentano, C., 2429 k  
 Brock, F. E. G. (N.), 1527  
 Brodie, Carrick, 735 [1002  
 Bronte, C., 762, 519, 1892,  
 —, Emily, 1022  
 Brooks, [C: W:] S. 1059  
 Broughton, Rhoda, 420,  
 1156, 1406, 1611, 1630, 1727,  
 1768  
 Brown, Alice, 249  
 —, H. D., 161  
 —, W: P., 364  
 Bruce, E. M., 158  
 Brush, C. (C.), 215, 60  
 Buchanan, H. (J.), 668, 1710  
 —, "Rachel," 227  
 —, Ro., 1287, 835  
 Bulfinch, S. G., 740  
 Bulgarrin, Thaddeus, 2647  
 Bulow, A. von, 2497  
 Bulwer, E., [Lytton.  
 Bunner, H: C., 813  
 Bunnett, F. E., 2454  
 Burnett, F. [E.] (H.),  
 1216, 450, [1258], 1339, 793,  
 75, 1553, 900, 1716, 1758,  
 1831, 383  
 Burnham, C. L. (R.), 86 t,  
 226, 97, 325, 176  
 Burrowes, Rose, 1489  
 Burton, W., 127, 22 m  
 Butler, R., 1404  
 Butt, B. M., 1197. 681, 1559,  
 2023, 2064  
 —, Geraldine, 1802  
 Butterworth, H., 394  
 Buxton, — (L.), 593 [387  
 Byrner, E. F., 581, 98, 897,  
 "Byr, Ro.," 2527  
 Byrme, E. F., 1248, 1348  
**Cable, G: W., 614, 234,**  
 720, 898, 874, 964  
 Cadell, J. ( ), 1379 [1030  
 Caddy, Florence ( ),  
 Caine, T: Hall, 672, 940  
 Cameron, EMILY (SHARP),

- 1470 [171 —, Wilkie, 601, 671, 1255, 1359, 1461, 1619, 1023  
Campbell, H. (S.), 48, 358, "Colombi, Marchesa," 2585, 2607  
Capes, J. : MOORE, 501  
Carew, Rachel, 539  
Carey, R. N., 1067, 1080, 1251, 1273, 1355, 1491, 1533 a. 1614, 1629, 1648, 1714, 1737a, 1766, 1903, 1933  
Carleton, W. : 1019  
Carpenter, E. B., 141  
Carr, Alaric, 545 h  
—, Alice VANSITTART (STRETTELL), 1522  
Carrington, K., 198 [114 m  
Cary, Alice, 15 m, 41, 80 p  
Cate, E. J., 377  
Catherine II., 2646  
Catherwood, M. (H.), 221, 120, 924  
Cavazza, E., 2574 m  
Célières, P., 2262  
Cervantes, 676  
Chamberlain, N. H., 196  
Champhney, E. [J.] (W.), 424  
Chaplin, H. W., 23  
Cherbuliez, V. : 653, 708, 499, 2082, 2085, 2090, 2158, 2219, 2234, 2241, 2242  
Chesebro, Caroline, 34, 114  
Chesney, G. : T., 1702  
Chetwynd, J. B. (D.), 1757  
Childar, Cath., 492 k, 1223  
CHILDREN OF THE EARTH, by ANNIE R. MACFARLANE: (New-York, H. Holt & Co., cloth, \$1., flexible cloth, 50 cents.) 213  
Claffin, M. B., 122h  
Clark, M., 1398 r  
Clarke, Cecil, 558 p, 1243  
Clayton, C., 1073, 1236  
Cleland, Ro., 1079, 1393, 388  
Clement, C. (E.), 439  
Clifford, L. (L.), 1576, 1889  
Clive, K., 2374  
Cobb, S. D., 47  
—, Sylvanus, 775  
—, T. : 1642  
Collins, M. [Cook], 1300  
—, Wilkie, 601, 671, 1255, 1359, 1461, 1619, 1023  
"Colombi, Marchesa," 2585, 2607  
Comyn, L. N., 439 h, 1066  
CONFESSIONS OF HARRY LORREQUER (The), by LEVER: (Boston, Little, Brown & Co., 2 vols. 8°, illustrated by Phiz. \$5.) 727  
CONSUELO, by GEORGE SAND, (Philadelphia, T. B. Peterson & Bros., 12°, \$1.25, paper, \$ .75). 650  
"Conway, H.," 1265  
Cook, [E.] Dutton, 1069, 1785  
Cooke, Rose (Terry), 54 r, 225, 140, 142, 143, 554  
"Coolidge, Susan," 251, 73  
Coombs, A. (S.), 712  
Cooper, Ja. F., 466 t, 785, 893  
—, K. (S.), 1342  
—, T. : 689  
Coppée, Fr., 2063, 2071, 2276  
Corelli, Marie, 541  
Corkran, Alice [ABIGAIL], 1100, 1024, 2144  
Cottin, S. (R.), 680  
Coulson, J. G. A., 507  
COUNT OF MONTECRISTO, by DUMAS, (Philadelphia, T. B. Peterson & Bros., paper \$1.00, cloth, \$1.50)  
— SAME, by DUMAS: (4 vols. 12 mo. cloth, gilt top, \$6.00, Boston, Little, Brown & Co.) 654  
Cox, Maria A., 122  
Coxon, E., 1085  
Cozzens, F. S., 141 p  
"Craddock, C. E.," 673, 56, 59, 906, 1013  
Craddock, HARRIET (LISTER), 1414  
Craik, D. M. (M.), 1034, 1117, 1145, 1332, 1336, 1410, 1431, 1460, 1467, 1503, 1605, 1623, 1863, 1929, 1939  
Craven, H. : THORNTON, 879  
—, P. (La. F.), 440, 700  
Crawford, Fr. M., 185, 643, 675, 724, 843, 894, 922, 933, 1829, 543, 2595, 2601, 2602  
Crawford, O., 1935  
Crommelin, M., 1106, 1405, 1649, 1713  
Cross, M. B., 1852  
Cudlip, A. (T.), 1178, 1198, 1664  
Cummins, M. S., 781, 301  
Cunningham, H. : S., 1554, 1459, 1909  
Curtis, Car. G., 255, 209  
—, G. W. : 117 k, 348, 389  
"Czeika," 331  
Dalin, Talmage, Vil-larl.  
Damon, Sophia M., 104  
"Danforth, P.," 505  
Daniel, — ( ), 1252, 1272  
Daudet, Alphonse, 774, 919, 2025, 2047, 2073, 2079, 2092, 2100, 2110, 2185, 2191, 2236, 2243, 2254  
—, Ernest, 1957  
"Daugé, H.," 243 [1322  
Davidson, HUGH COLEMAN,  
Davies, E. W., 875  
Davis, R. [B.] (H.) 279, 288  
—, Ro. S., 192  
Day, —, 1141, 1291, 1746  
Deane, M., 1708  
Debens, Camille, 1983  
DeFoe, D., 920  
DeForest, J. W. : 270, 284, 342, 365  
Deland, Ma., 63, 366  
Deléon, —, 1995, 2297  
DeLiefde, Jacob, 732  
Delpit, Albert, 2271  
Deming, Philander, 2, 160  
DEMOCRACY: (New-York H. Holt & Co., cloth, \$1., paper, 30 cents.) 228  
Dempster, C. L. (H.), 553, 1924, 2067, 2139  
Denison, M. (A.), 311  
Derby, G. H., 142 h  
Desart, earl of, 1869, 1475

- Desleys, C., 2077  
 "Detlef, Carl," 413, 2546, 2621, 2626, 2659, 2676.  
 Devereux, G: H., 133  
 Dewall, J: van, 723, 2467  
 Diaz, Abbey (M.), 0404  
 Dickens, C.: 309, 722, 792, 831, 865. 2178, 972, 1656, 1191  
 Dillwyn, E. A., 1125  
 Dingelstedt, Franz, 2330  
 Dobson, W.: 1144  
 Dodge, M.. (M.), 157  
 Dorr, J. C. (R.), 30w, 70f, 687  
 Dostoevski, 2619, 2639, 2640, 2642, 2695  
 Doudney, S., 1908, 1911  
 Douglas, A. M., 256, 333, 174  
 —, G.: 1122, 1728  
 — [Davies], C. J., 1787  
 Downey, E., 1387  
 Droz, G., 1958, 1962p, 1967, 2022, 2140, 2198, 2249  
 Drury, Anna Harriet, 751  
 "Duchess" (The),  Hungerford  
 Duff, H. A. 556 [654  
 Dumas, Alex., 2037, 1997,  
 —, —, Jr., 1954, 1989, 2095, 2213, 2280  
 Dunning, C., 426, 371, 165  
 Dunsmuir, A.,  Oilphant.  
 Dupuy, E. A., 585, 745  
 Earl, H. P., 1363  
 Eaton, F., 119  
 Ebers G., 820  
 Ecilaw, Ary, 923  
 Eckstein, Ernst, 1018, 2326, 2344, 2490, 2550  
 Eden, Eleanor, 1231, 1263  
 —, Emily, 1770  
 Edgeworth, M., 1092, 1137  
 Edler, K: E., 598  
 Edwards, — (Cox), 1682  
 —, A. B., 1081, 1330, 776, 2038  
 —, Annie, 412, 414, 418, 423, 662, 459, 1310, 475, 485, 1554, 1591, 1650, 1654, 895, 1689, 1690, 1824, 557, 1936  
 —, H: S., 163  
 —, M. B., 452k, 1119, 1121, 436, 688, 1437, 802, 969, 1915, 2473  
 Eggleston, E.: 15, 30, 40, 52, 92, 131  
 —, G: C., 79  
 Eichendorff, Jo. von, 838  
 Elioart, E. ( ), 1422, 1504, 1601, 1797  
 "Elbon, B.," 1101  
 "Eliot, G: " 1027, 1185, 1269, 1402, 1544, 1547, 926, 1750, 1730  
 Elliott, H: R., 197  
 —, S.. B., 368  
 Ellis, S.. (S.), 1688  
 Emerson, M.. S., 588  
 Emery, S.. A., 159  
 Enault, L., 640, 2222  
 Engel, J: J., 821  
 English, T: D., 759  
 Erckmann-Chatrian, 619, 649, 809, 887, 960, 1966, 1975, 2036, 2046, 2127, 2142, 2224, 2295, 2408  
 "Erroll, H:," 1025, 550  
 Erskine, Mrs., 1526, 1937  
 Eschstruth, von, 2381, 2559  
 Essing, 2377  
 Evans, ALBERT E., 1704  
 —, Augusta J., 931  
 Ewing, J. H. (G.), 1181, 1397, 1399, 1477, 1792, 1812  
 Fabre, F., 1942s  
 Falconer, H., 957  
 Fawcett, Edgar, 181, 184, 240, 259, 272, 273, 307, 329, 385  
 Farina, 2578, 2591, 2604  
 Fendall, Percy, 532  
 Fenn, G: M., 1476, 1890  
 "Fern, Fanny," 129  
 Ferrier, M., 1529  
 Fetherstonhaugh, M. G. (CARLETON), 1279, 1429, 1433  
 Feuillet, Octave, 606, 1947, 1958a, 2107, 2151, 2170, 2194, 2221, 2232, 2246, 2269, 2308  
 Féval, Paul, 869  
 Feydeau, Ernest, 599, 2029, 2248  
 Field, C. (W.), 46  
 Fielding, H.: 1417s, 1855k  
 "Fife, M. B.,"  M. M. Black.  
 FIRST VIOLIN, by JESSIE FOTHERGILL: (New-York H: Holt & Co., cloth, \$1., paper, 80 cents.) 698  
 FIVE HUNDRED DOLLARS AND OTHER STORIES, by H. W. CHAPLIN (12 mo. cloth, \$1.00; paper, 50 cents, Boston. Little, Brown & Co.) 33  
 Flag, W: J., 39  
 Flaubert, Gustave, 932, 2122  
 "Fleming, G:," 411, 478, 1000  
 "Flemming, Harford," 207  
 Fleuriot, Z. M. A., 2111  
 Fogazzaro, Antonio, 2572  
 Foote, M., 766, 783, 786  
 Forde, Gertrude, 438, 511  
 "Forrester, Mrs., 1545  
 Foster, H. (W.), 651  
 Fothergill, Car., 434, 1249, 1896  
 —, Jessie, 1039, 698, 1292, 1341, 1436, 1454, 1506, 1516, 1646, 1677, 1703, 1010  
 "Foxton, E.," 267  
 France, A., 2009  
 Francillon, R. E., 641, 787, 965, 996, 2450  
 François, Luise von, 2449  
 Franzos, K: E., 702, 765  
 Freytag, Gustav, 799, 2369  
 Friis, J. A., 780  
 Gagnabin. — ( ), 2060  
 Galetti, Ma., 416k. 426k  
 Gallenga, A. [C. N.], 2570  
 Gambier, J. W.: 968  
 "Garrett, E: " 1061, 1132, 1266, 1469, 1632  
 Garshinski, V., 2654  
 Gaskell, E. C. (S.) 1175,


- 1582, 1565, 1590, 1602, 1735,  
1147, 1749, 970, 1926  
Gasparin, V. (B.), 1979  
Gautier, Théophile, 624,  
2134, 2205, 2276  
Gellie, M. E., 1809  
Gerard [Longard], Doro-  
thea, 519 r, 883, 1440, 915  
— [Laszowska], E., 937  
—, "E. D.," 605, 914, 1773,  
1009  
Gerstäcker, F., 557 m, 1016  
Gibbon, C., 1128, 1220, 1317,  
1511, 1906  
Gibson, W.: H., 111  
Gifford, M. A., 1432  
"Gift, Theo.," 1206, 487,  
1509, 1536, 1696, 554  
Gilbert, W., 1212  
Ginisty, —, 2218  
Girardin, D. (G.), 2145,  
2264, 2312  
—, [M. A.] J., 2017  
Giske, Ro., 2509  
Glümer, C. von, 2403, 2436,  
2476  
Godfrey, — ( ), 1881  
Goethe, 1017, 2378.  
Gogol, 2622, 2623, 2625, 2634,  
2658, 2668  
Goldsmith, O., 1001  
Goncourt, E. de, 2102, 2321  
—, E. & J. de, 1992, 2054,  
2258  
Goodwin, H. B., 704  
"Gordon, Julien," 375  
Gore, C. G. F. ( ), 2164  
Gourard, —, 2040  
Gozlan, Léon, 2169  
Graeme, Elliot, 506  
Graham, S., 1316  
"Grant, G." 1821  
—, M. M., 427 k, 592, 537  
—, Ro., 449  
Gray, E. M., 440 k  
Green, A. K., 378  
Greene, LOUISE LILLIAS  
(PLUNKET), 1026  
Greenough, F. (B.), 187  
"Gréville, H.," 1971, 2003,  
2045, 2049, 2153, 2209, 2275,  
2616, 2631, 2632, 2651, 2656,  
2662, 2669, 2672, 2673, 2681,  
2685, 2688, 2692, 2705  
"Grey, M.," 917, 1877  
Griffith, C., 1624  
Grigorovich, D., 2624  
Guernsey, L. E., 314  
Guizot, E. C. P., 2217, 2291,  
2319  
"Gyp," 2150  
Habberton, J., 282  
Hackländer, F.: W.,  
772, 2358, 2366, 2389, 2394,  
2483  
Hagen, A., 870  
Haggard, H.: R., 764, 939  
Hahn, Ida (H.), 2387, 2544  
Hale, E. E., 746, 748, 815,  
818, 395  
Halévy, L., 401, 2010, 2119  
Haller, Gustave, 2098  
Halliday, H. C., 1333  
Hamerton, E. (G.), 461, 2083  
—, P. G., 1335, 466, 824,  
1904  
"Hamilton, Gail," 32  
—, K. W., 120  
Hamley, E. B., 1445  
—, W. G., 989  
Hamlin, M. (S.), 343  
Harder, L., 2384  
Hardman, F., 736  
Hardy, A. S., 891, 173, 1977  
—, I. D., 1808  
—, T., 1200, 1263, 1270,  
1331, 1453, 1538, 1600, 1732,  
918, 991, 1875, 1931  
Harland, H., 261, 433, 319,  
0411  
—, "Marion," 2 q, 91 f,  
257, 278  
Harris, E. M., 1097, 1250,  
1466  
—, J. C., 708  
—, M. (C.), 340  
Harrison, Agnes, 310, 2240  
—, C. (C.), 186, 265  
—, Joanna, 1628  
Hart, FANNY (WHEELER),  
1289, 1887, 1919  
—, Mabel, 546 p  
Harte, [Fr.] B., 590, 621,  
663, 665, 701, 733, 750, 788,  
806, 832, 839, 139, 949, 1008  
Hartley, M. (L.), 1146, 1371,  
1687  
"Hartner, Eva," 2500, 2517  
Hartwood, I., 1425, 1724  
Hauff, W., 2086, 2216, 2286  
Hawthorne, J., 1622  
—, N., 610, 743, 817, 934  
Hay J., 201  
—, M. (C.), 1625, 1806  
Hazlett, H., 1313  
Hearn, Lafcadio, 638  
"Heimburg, W.," 993, 2359 a,  
2372, 2409, 2413, 2426, 2437,  
2451, 2457, 2486, 2492, 2518,  
2522  
"Helm, C.," 2420, 2497 h  
Helmore, M. A. C., 1498  
Henderson, J., 406, 518  
Henkel, F., 845  
Hentz, C. L. (W.), 659, 791  
Hering, [ACTON], Jeanie 460  
Hervieu, Paul, 2033  
Heyse, Paul, 669, 707, 752,  
482, 2340, 2356, 2362, 2380,  
2434, 2507, 2524, 2529, 2541,  
2568, 2587, 2593, 2596, 2600,  
2609  
Higginson, T. W., 78  
Hillern, W. (B.) v., 737,  
741, 1005, 2353, 2542  
HODGES, SYDNEY, 1615  
Höfer, B., 2482  
Hoey, F. S. (JOHNSON)  
(STEWART), 1492  
Hoffmann, H., 2588  
HOHENSTEINS (The), by  
SPIELHAGEN: (New-  
York, H.: Holt & Co.,  
paper, 50 cents.) 738  
Holden, E. G., 245  
Holland J. G., 191, 602, 86  
Holmes, M. J. (H.), 30 h,  
154 t, 233  
—, O. W., 29, 43, 91  
Holt, J. S., 179  
Hood, T., 552 k  
Hooper, L. H. (J.), 551, 2693  
Hope, A. J. B., 1116, 1818



- , Cecil, 1764  
 —, L., 1598  
 —, S.,  Hodges.  
 Hopfen, Hans, 2400, 2587  
 Hopkins, [J.] E., 1744  
 —, M., 564  
 —, T., 1631  
 Hoppin, A., 123, 162  
 Hoppus, A. M., 699, 1560  
 Horn, G., 655  
 —, W. O. von, 2407  
 Hornblower, Mrs., 324  
 Hotahehko, N. H., 2678  
 Howard, B. W., 597, 416,  
 725, 1008, 544, 2485  
 Howe, E. W., 306, 857, 146  
 Howell, C., 1182  
 Howells, W. D., 4, 189, 5,  
 14, 24, 453, 263, 471, 69,  
 315, 90, 336, 346, 117 p, 357,  
 156, 0407  
 Hubbell, M. (S.), 136  
 Hughes, T., 1834, 1855  
 Hugo, V., 790, 867, 871  
 Hullah, M. E., 2438  
 Humphrey, F. A. (P.), 211  
 Hungerford, Ma. (HAMIL-  
 TON) (ARGLES), 1087,  
 1113, 1260, 1435, 1882, 1494,  
 1510, 1531, 1572, 1585, 1694,  
 1745  
 Hunt, M. (R.), 1462, 1768 a,  
 1832, 1837, 1842  
 Hunter, H., 1595  
 Inghald, E. (S.), 940,  
 1731  
 Ingelow, J., 1217, 1411, 1759  
 Ingersleben, E. von, 2456  
 Jackson, H. M. (F.) (H.),  
 8, 84, 910, 184, 177, 433,  
 1307, 1343  
 James, G. P. R., 967  
 —, H., 410, 260, 415, 431,  
 432, 447, 454, 474, 489, 514,  
 515, 516, 517, 904, 522, 525,  
 523, 338, 1869  
 Janson, K., 2727  
 Janvier, T. A., 216 [0406  
 Jeaffreson, J. C., 1638 a,  
 Jenkin, H. C. (J.), 680, 1793,  
 559, 561, 2039, 2123, 2193,  
 2220  
 Jephson, P. P., 1057  
 Jewett, S. O., 7, 16, 17, 20,  
 67, 81, 82, 101, 328, 374,  
 133, 172  
 —, S. W., 36  
 Johnson, E. W., 0410  
 —, H. (K.), 121, 354  
 —, V. W., 453, 467 h, 502,  
 545, 390, 549  
 Johnston, H., 1147  
 Jokai, M., 847  
 Jolly, E., 1184, 1672  
 Jones, C. H., 22  
 Judd, Sylvester, 80, 135  
 Julliot, François de, 2189  
 "Juncker, E.", 2461, 2465  
 Junior, T. C., 1496  
 Karr, Alphonse, 1945, 2282  
 Katsch, A. E., 997  
 Kavanagh, Julia, 408, 419,  
 1099, 438, 476, 1709, 1718,  
 527, 530, 538, 543, 1968,  
 2038, 2131, 2186, 2230  
 Keary, A., 1136, 1152, 1225,  
 1401  
 Keatinge, — (POTTINGER),  
 1368  
 Keenan, H. F., 987  
 Keith, L., 1823, 1871  
 Kendall, M., 1821  
 Kennedy, J. P., 152  
 Kent, James, 942  
 —, W. C., 978  
 Kepler, A., 1574  
 Kettle, R. M., 852, 1791  
 Kielland, A. L., 2714, 2726,  
 2730  
 King, G., 848  
 —, R. A., 1163, 1665, 1902  
 Kingsley, H., 1301, 1337,  
 1723  
 Kinkel, J. G., 2385  
 Kipp, Leonard, 670, 861  
 Kipling, R., 1472  
 Kippen, J. M., 1796  
 Kirk, E. [W.] (O.), 163, 290,  
 77, 85, 252, 370, 373, 384  
 Kirkland, Jo., 302, 178  
 Knowles, R. B. S., 1813  
 Kock, [C.] P. de, 1952,  
 1964 p, 2057, 2109, 2163,  
 2178, 2237  
 Körner, Th., 2472, 2530  
 Kokhanovsky, 2680  
 Korolenko, V., 2618, 2644,  
 2655, 2697  
 La Brète, J. de, 2268  
 Laffan, A. A. (A.), 1507  
 Lamartine, A. de, 697, 121,  
 911, 2263  
 Lane, L. M., 1300, 2373  
 Lang, Andrew, 470  
 —, L. B. (A.), 1207  
 Larned, A., 168 [96  
 Lathrop, G. P., 405, 23, 57.  
 Latimer, M. E. (W.), 110  
 Law, J., 1150 [496  
 Lawless, Emily, 1140, 1513,  
 Lawlor, D. S., 1984  
 Lee, D. K., 84 k  
 —, "Holme," 1055 a, 1084,  
 1096, 1231, 1353, 1493, 1563,  
 1693, 1814, 1827, 1838, 1841,  
 1890 a  
 — [JENNER], K., 1335  
 —, Ma., 231, 235  
 —, M. K. [C.] (J.), 351  
 —, "Vernon," 885  
 Le Fanu, J. S., 1046  
 Lenzen, M., 2479  
 Le Peur, J., 1865  
 Lermontof, M. [Y.], 2641  
 LES MISÉRABLES, by  
 HUGO (5 vols. 12 mo., gilt  
 top. \$7.50, Boston, ~~Lea~~,  
 Brown & Co.) 790  
 Lester, A. S. E., 1610  
 Lesueur, D., 2152  
 Lever, C., 437 h, 453 k, 509 p,  
 1115, 727, 796, 1784, 979  
 Levy, A., 498 p, 1741  
 Lewald, F., 955, 2332, 2334,  
 2430, 2447  
 Lie, Jonas, 2709, 2711, 2719,  
 2722  
 Lillie, Lucy C., 445, 1705  
 Lincoln, J. T. (G.), 323  
 Lindau, P., 2424, 2443, 2445  
 —, R., 2327  
 Linskill, M., 1103, 1329  
 Linton, E. (L.), 1696, 1850

- Lippard, G.: 350  
 Liston, G.: 2423  
 Litchfield, G. D.: 330, 480, 109  
 Locker, A.: 1826  
 Lockhart, L. W. M.: 1224, 1259, 1548  
 Logan, A. R. (M.): 213  
 Longfellow, H.: W.: 66, 467 t  
 Longstreet, A.: B.: 37 d  
 Longueuil, O. (G.): 407, 586, 1949  
 Loti, P.: 912, 2070, 2178, 2231, 2233  
 Lowell, F.: 137  
 —, Ro. [T. S.], 190, 863  
 Lubomirski, J.: 2690  
 Lucy, H.: W.: 1306  
 Lunt, G.: 27  
 "Luska, Sidney," II: Harland  
 "Lyall, Edna," 1070, 1199, 1220, 479, 1901, 2717  
 "Lyndon," 808  
 Lytton, baron, 606 f, 674, 685, 896 m, 973, 1427, 889, 963  
**M**Carthy, J.: 1185, 1558, 1596, 1898  
 McClelland, M.: G.: 10 p, 277, 872, 345  
 Macdonald, F.: 1274  
 MacDonald, G.: 1040, 1192, 1218, 1328, 1366, 1514, 828, 1533, 1668, 1721, 1737, 929, 1889, 1918 [1707  
 Macdonell, A. (HARRISON),  
 McDowell, L.: 1232  
 MacEwen, C.: 1795 a  
 Macfarland, Ma. R.: 873, 2463  
 Macfarlane, A. R.: 213  
 Mackarness, MATILDA A.: (P.): 1860  
 McLean [Greene], S. P.: 12  
 MacLeod, Donald, 612  
 Macleod, N.: 1808  
 MacMahon, E.: 1345  
 Macquoid, K.: S.: 415, 1241, 443, 451, 804, 1549, 1667, 1786, 1357, 2001, 2014, 2032, 2084, 2115, 2181, 2211  
 "Madoc, Fayr," 1521, 1834  
 Magruder, Julia, 180  
 "Maine, E. S.," 1050, 1053  
 Mair, A. E. A. (S.): 1349  
 Maistre, Xavier de, 2087, 2590  
 Maitland, A. C.: 1930  
 —, E.: 1360  
 —, Ja. A.: 399, 2724  
 Majendie, Ma. [E.:], 715, 512, 1209, 2202, 2580  
 "Malet, Lucas," 1154, 1165, 1578, 1897, 2113  
 Mallock, W.: H.: 1616, 1638  
 Malot, Hector, 868, 921, 2091, 2173, 2261, 2322  
 Mann, — ( ), 1662  
 —, M.: E.: 1644 [1539  
 Manning, M.: A.: [R.:],  
 Manteuffel, U. von, 1004, 2549  
 Manzoni, A.: 608  
 Marguerite of Navarre, 703  
 Marie, Jeanne, 2504  
 Markewich, B.: 2661  
 "Marlitt, E.," 717, 779, 795, 877, 888, 936, 2335, 2337, 2365, 2435, 2488, 2513  
 Marryat, F.: 1606, 1650  
 Marshall, E. (MARTIN), 1048, 1468, 1579  
 —, F.: 2439  
 Martin, — ( ), 1867  
 —, A. (A.): 835  
 —, M.: E.: (LeBreton). 1051, 1112, 1327, 1879  
 Martineau, Harriet, 1196  
 Mason, M.: M.: 492  
 Mathews, C.: 209  
 Maupassant, G. de, 1998, 2192, 2212, 2276  
 Maxwell, C.: 961  
 May, G. M. (C.): 1055, 1189, 1283, 1463, 1546  
 "— Sophie," 236, 227  
 Meade [Smith], L. T.: 1870, 1421, 1634  
 Meinhardt, A.: 2402  
 Mels, A.: [i. e., MARTIN COHN], 2338, 2359  
 Melville, J.: G. Whyte, 928  
 Meredith, G.: 580, 1088, 1201, 1230, 1245, 1254, 691, 1645, 1651, 1734, 985, 1894  
 Méricée, 628 d, 648, 2276  
 Merriman, H. S.: 1681  
 Metcalf, W. H.: 150  
 Meyers, Ro. C. von, 316  
 Miller, "Joaquin," 705  
 Minto, W.: 1174  
 Mitchell, D. G.: 233  
 —, S. W.: 690, 266, 359  
 Mitford, M. R.: 1657  
 Molesworth, M.: L. (S.): 706, 1338, 494, 1612, 1778, 1835  
 Monkhouse, W. C.: 1715  
 Monro, A. M.: 1118  
 —, Th. R.: 1169 [988  
 Montgomery, Fl.: 1580, 1851,  
 Monti, L.: 789  
 Montresor, C. A.: 849  
 Moore, V. P.: 242  
 —, F. F.: 531  
 —, G.: 1226, 1584  
 —, M.: 1071  
 Morley, S.: 1036, 1520, 1848  
 Morse, L. G.: 210  
 Mücke, Th.: 2316 g  
 "Mühlbach, L.:," 2321  
 Müller, F. M.: 714  
 —, O.: 2355, 2371  
 Muir, A.: 1441  
 Murger, H.: 2245  
 Murray, D.: C.: 1069, 1582, 1899 [2044, 2156  
 —, E. C. G.: 1114, 2006,  
 —, H.: 2159, 2383  
 Musgrave, H.: 1380  
 Musset, Alfred de, 2177, 2276  
**N**athusius, M.: (S.) von, 2370  
 Nerval, G. de, 2274  
 Nesbitt, E. G.: 1594  
 Newby, —, 1158, 771  
 Newman, M.: WENTWORTH, 1403, 1457  
 Nichols, M.: S. G.: 1870  
 Niemann, A.: 2339  
 Nieritz, G.: 2352, 2495  
 NINETY-THREE, by HUGO (1 vol. 12 mo. gilt top, \$1.50, Boston. Little,

- Brown & Co.)* 867  
 Noble, A. L., 446, 164  
 —, Lucretia. 124  
 Noel, A., 1659  
 Nordhoff, C., 11  
 Norris, W.: E., 1031, 1076,  
 1077, 480, 468, 491, 1512,  
 1518, 1553, 1551, 1561, 1571,  
 1597, 1620, 1739, 1836, 2721  
 NOTRE DAME, by HUGO,  
 (2 vols. 12 mo. cloth, gilt  
 top, \$3.00, Boston, *Little,*  
*Brown & Co.)* 871  
 Oberholtzer, S. L., 53  
 Oelschläger, H., 2522  
 Ogden, Ruth, 49  
 O'Hanlon, Alice, 1878, 552  
 Ohnet, G.: 1953, 2016, 2078.  
 2097, 2106, 2207, 2251, 2683,  
 2803  
 OLIPHANT, MISS, 1891  
 Oliphant, L., 409, 620, 380  
 —, M. O. (W.), 462 p, 467,  
 744, 1035, 1063, 1065, 1124,  
 1133, 1168, 1172, 1180, 1193,  
 1215, 1230, 1235, 1322, 1336,  
 1340, 1357, 1391, 1396, 1400,  
 1407, 1419, 1426, 1434, 1439,  
 1442, 1444, 1450, 1453, 1474,  
 1497, 1501, 1508, 1537, 1542,  
 1557, 1569, 1609, 1613, 1633,  
 1639, 1641, 1663 v. 1678,  
 1686, 1692, 1699, 1743, 1756,  
 1767, 1789, 1798, 1799, 1800,  
 1803, 1813, 1844, 1925, 1927,  
 1940, 1941, 2048 [2586  
 Olney, M. A., 444, 45, 1420,  
 O'Meara, K., 458, 758, 860,  
 2015, 2310  
 ON THE HEIGHTS, by  
 AUBRECHT: (New-York,  
*H: Holt & Co.,* translated  
 by Stern, 2 vols., \$2;  
 paper, translated by Bun-  
 nett, 80 cents.) 881  
 "Optic, Oliver," 2 m  
 O'Reilly, E. G. ( ), 1148  
 Orloffsky, R., 2060  
 "Orne, P.," 187  
 Ortmann, R., 2346  
 Oswald, E., 2545  
 "Ouida," 591, 604, 609, 632,  
 709, 1374, 468, 884, 890, 907,  
 959, 966, 971, 990, 994, 1006,  
 2803  
 "Owen, A.," 1484  
 Page, H., 1447  
 —, T.: N., 740  
 Palmer, M. (T.), 23  
 Parkman, Fr., 107  
 Parr, L. (T.), 579, 1222,  
 1319, 1376, 1415, 805, 523  
 Parsons, G. (H.), 1883  
 Paschkof, L., 2657  
 Patrick, M., 1566 [1840  
 Paul, Ma. A. (C.), 1221, 1299,  
 Paxton, M. W., 1912  
 Payn, J., 1087, 1131, 1262,  
 1277, 1320, 1347, 1464, 1486,  
 1530, 1550, 1874  
 Peard, F. M., 428 h, 431 d,  
 1045, 1162, 1167, 1361, 810,  
 510, 1843, 1014, 1874, 1922,  
 2129, 2237, 2293, 2354  
 Pendleton, Edmund, 218,  
 396  
 Perks, — ( ), 1293  
 Perrier, A., 1318  
 Perry, Bliss, 203  
 —, Nora, 250  
 Phelps [Ward], E. S., 205,  
 254, 58, 304, 83, 103, 135  
 Phillips, F. C., 1495, 1763  
 Philleo, C. W., 391  
 Phillips, A. C., 1194  
 —, Barnet, 535  
 —, Melville, 229  
 Philippotte, E., 1247  
 Picard, G.: H., 842, 508  
 Pichler, K., 2480, 2558, 2560  
 PIDDINGTON, ROSE, 710  
 Pierce, G. A., 0413  
 Pike, M. H. (G.), 6 r  
 Pinkerton, T.: A., 1052, 1413,  
 1540  
 Polko, Elise, 2462  
 Pollard, E. F., 2066  
 Pool, M. L., 155, 166  
 Porter, A. E. ( ), 19  
 —, J., 978  
 Pouillon, Émile, 1985  
 Poynter, E. F., 449 t, 686,  
 490, 853, 1020 [872  
 "Prescott, Dorothy," 844,  
 Pressensé, E. (D.) de, 2235  
 Preston, H. W., 194, 262, 61,  
 298, 175  
 Prévost d'Exiles, 816  
 Price, Alice, 1748, 1916  
 —, E. C., 1041, 1161, 1303,  
 1481, 1577, 1729, 1884, 2043,  
 2265  
 Prime, W.: C., 102  
 Primrose, E. D., 1282  
 Probyn, M., 1643  
 Prothero, R. E., 497  
 Pryce, R., 1423  
 Pushkin, A. S., 625, 908,  
 2665, 2675  
 Putlitz, G. zu, 2308  
 "Putnam, Eleanor," 105  
 Quincey, E., 170 m  
 Raabe, W.: 2431  
 Rabusson, H., 2125  
 Radcliffe, A. (W.), 756,  
 858, 925, 943  
 Rae, W.: Fraser, 498  
 Rahm, Ida, 817  
 "Raimund, Golo," 864, 2410,  
 2520, 2422  
 Randolph, — ( ), 1917  
 —, E., 1647  
 Raven, M. (B.), 2530  
 Raymond, G.: Lansing, 320  
 Read, E., 115  
 Reade, C., 639, 643, 647, 759,  
 1804, 1487, 811, 848, 1706,  
 1829 a, 1038, 562 [1157  
 Reeves, H. B. (M.), 1142,  
 —, M. C. L., 115, 472, 794  
 "Reichenbach, M. von,"  
 2376  
 "Reid, Christian," 224, 238,  
 458, 464, 70, 147  
 —, [T:] Mayne, 800  
 Reuter, Fritz, 2516  
 Reybaud, H. E. F. (A.),  
 718, 811, 1978, 2062, 2116,  
 2120, 2278, 2296  
 Reynolds, J., 114 d  
 Richards, J. B., 902  
 —, L. E. (H.), 118

- Richardson, S.: 645  
 Richter, J. P. F., 821, 2393, 2553  
 Riddell, C. E. L. (C.), 1267, 1302, 1352, 1367, 1555, 1701, 1771, 1819  
 Riddle, A. G., 183  
 Rideing, W.: H., 206  
 Ring, Max, 2535  
 "Rita," 1164, 667, 694, 462, 854, 1778 a, 2571  
 Ritchie, A., 1110, 1273, 1563, 500, 876, 534, 555  
 Roach, E. M., 1202  
 Roberts, C. A., 1517  
 —, Ma., 596, 637, 696, 1358, 1502, 812, 880, 1880, 1873, 1973, 2012, 2273, 2592  
 —, Morley, 1386  
 Robinson, F. M., 1564  
 —, F: W., 1170, 1309, 1932  
 —, R. E., 393  
 Roche, M. R., 637 f  
 Rochefort, H.: [de], 2133  
 Rodenberg, J., 2417  
 Roe, A. S., 61 f, 71 v, 150 m  
 —, E. P., 332, 012  
 Ropes, H. A., 220  
 Roquette, O., 2536  
 "Rothenfels, E. von," 2379  
 Round, W. M. F., 1, 130  
 Rowson, S. (H.), 634  
 Ruffini, G. [D.], 428, 435, 484, 797  
 Saintine, X. B., 2311  
 Sanborn, E. W., 113 s  
 Sand, G.: 650, 711, 723, 782, 836, 850, 859, 945, 950, 977, 1950, 1956, 1963, 1981, 1994, 2013, 2059, 2080, 2108, 2138, 2149, 2160, 2172, 2180, 2230, 2255, 2256, 2283, 2306, 2316  
 Sandeau, Jules, 631, 742, 935, 2069, 2132, 2135, 2168  
 Sardou, V., 1970  
 Sartoris, A. (K.), 837, 892, 558 [2304]  
 Savage, M. J., 9  
 —, M. W., 1075  
 Scheffel, Jo. V: von, 679  
 Schmid, C. von, 2392, 2484, 2508  
 Schobert, H., 2493  
 Schreiner, O., 956  
 Schubert, Ossip, 441, 716, 513, 2345, 2364, 2288, 2481, 2523  
 Schücking, Levin, 2388 t, 2405, 2429  
 SCHULTZ, J., 2267  
 Scott, M., 984  
 —, Sir Wa., 589, 617, 726, 728, 757, 878, 930  
 Scribe, Eugène, 2197  
 Scudder, M. L., 408  
 "Sealsfield, C.," 291  
 Searing, A. E. (P.), 369  
 Sedgwick, S. R., 169  
 Seemüller, A. M. (C.), 241  
 Serrao, M., 2576 k  
 Sergeant, Adeline, 421, 1610, 1621, 1774  
 Serrao, Th., 2569  
 Sewell, E. M., 1882  
 Shand, A. L., 941, 1033  
 Shaw, F. L., 1133, 1153, 465, 2061  
 Sheppard, E. S., 633, 656  
 Sherwood, M. E. (W.), 526, 836  
 Shipley, M. E., 1295  
 Shorthouse, J: H.: 657, 707, 947, 1788, 975  
 "Sidney, Ma.," 338  
 Sigma, 1783  
 Sigourney, L. (H.), 77 s  
 Silberstein, A.: 2514  
 Simpson, M. C. MATH, 1304, 1479, 560  
 Simms, W.: G., 822  
 Smart, H., 1062, 1094, 1866  
 Smith, Alex., 1042  
 —, Alice (J.), 1928  
 —, J. P., 0402  
 —, M. P. (W.), 204, 42, 04  
 —, Seba, 170  
 —, Shirley, 1753  
 —, W. H.,  WHITE  
 Smythies, — ( ), 1028  
 Solly, H.: 1449  
 Sollugub, 2615, 2639  
 Soulié, F., 2002, 2184, 2309  
 Southworth, E. D. E. (N.), 618, 664  
 Souvestre, Émile, 1962, 1972, 1974, 2034, 2042, 2076, 2081, 2096, 2099, 2112, 2141, 2147, 2210, 2214, 2215, 2290, 2314, 2512, 2247, 2279, 2284  
 Speight, T: W., 1083  
 "Spen, Kay," 1863  
 Spender, E., 1802, 1880  
 —, Lily (H.), 457  
 Spielhagen, F., 611, 738, 2346 k, 2421, 2498, 2503, 2519, 2533, 2548  
 Spindler, K.: 2200, 2480  
 Spofford, H. [E.] (P.), 268, 827, 382  
 Sprague, M. A., 25  
 Stael, A. L. G. (N.), 431 p, 2000, 2004, 2111  
 "Stahl, P. J.," 825  
 Stanley, J., 1188  
 —, Mary, 1864  
 Stephens, A. S. (W.), 607, 692  
 Stevenson, E. L., 763  
 —, Ro. L., 834, 901  
 Stifter, A., 2325, 2494  
 Stilling, J: H.: J., 2438  
 Stimson, F: J., 844  
 Stinde, J., 424 k, 2349, 2406, 2561  
 "Stirling, A.," 195  
 Stockton, F. R.: 5 h, 275, 71, 132, 962  
 Stoddard, E. [D.] (B), 321, 392, 976  
 —, W: O., 3  
 Stone, E., 467 p, 1377  
 Storm, Th. [W.], 747, 2527  
 Story, Ja. P., 429  
 —, W: W., 2577  
 Stowe, H. [E.] (B.), 678, 294, 840, 323, 107, 106, 113, 341, 116, 400, 995  
 "Strahan, E.," 503  
 —, L. G. (S.), 2101  
 Stratheski, J.: 1105  
 Streckfuss, A., 629, 906, 2334  
 Stretton, Hesba, 1091, 437, 1670, 1849

- , J. CECILIA, 1517, (?)  
1711, (?) 1885  
Stuart, Esme, 2181, 2324  
Sturgis, Julian, 402, 1155,  
1204, 1408, 1412, 1598  
Sudermann, H., 2368  
Sue, Eugène, 826, 856, 2055,  
2154, 2162, 2183, 2229, 2277  
Sullivan, T. R., 361  
SUZETTE, by M.. S. TIER-  
NAN: (New-York, H:  
*Holt & Co.*, \$1.25.) 151  
Swan, A. S., 1038  
Swett, Sophie, 13  
Synge, W. F., 1640, 1856  
**T**ador [Stephenson], Eli-  
za. 613 1109, 1233, 1456,  
1543, 1755, 1772, 1910  
Talmeyr, Maurice, 2121,  
"Talvi," 448, 2425  
"Tardieu, J. A.", 2160  
Tautpheus, J. (M.) von,  
593, 666, 473, 521  
Taylor, Bayard, G. 44, 280,  
65, 958  
—, E.. 1717  
—, I. A.. 1886  
Tchekof, 2066  
Tchernyehewsky, 3701  
Teal, A. (G.). 281  
Tellet, Roy, 1227  
Temme, H., 2331  
Temple, G.: 1451  
Thackeray, A.. I...  
Ritchie.  
—, W: M., 1032, 1160,  
731, 477, 1490, 1617, 1675,  
998  
Theuriot, André, 1953, 1969,  
1988, 2051, 2052, 2056, 2068,  
2186, 2225, 2266, 2313, 2317,  
2318  
Thomas, B., 519 k, 1831, 1893  
Thompson, Maurice, 50, 154  
—, Ray, 356  
Thoreson, A. M. (K.), 2725  
Thornton, M. J., 230  
THREE MUSKETEERS,  
by DUMAS (2 vols. 12 mo.  
cloth, extra, gilt top.  
\$3.00. Boston, *Little,*  
*Brown & Co.*) 981  
Tieck, L.: 2526  
Tieinan, M.. S. (N.), 730,  
760, 151  
Tillier, Claude, 855  
Tinker, M.. A., 622, 54,  
944, 992, 2506  
Tinsau, Léon de. 2179  
Tolstoi, 1007. 2611, 2620,  
2627, 2630, 2638, 2645, 2649,  
2667, 2679, 2682, 2694  
Tourgée, A. W.. 206, 247  
Townsend, V. W., 280  
Trafton [Knox]. A.. 285  
Tretton, Philip, 2568 t  
Trollope, A.. 1043, 1049,  
1072, 1082, 1095, 1095, 1098,  
1130, 1138, 1151, 1171, 1213,  
1214, 1229, 1253, 1157, 1288,  
1394, 1409, 1423, 1438, 1446,  
1455, 1500, 1524, 1536, 1637,  
1653, 1684, 1685, 1698, 1719,  
1760, 1794, 1845, 1888, 1900,  
2414, 2453, 2557  
—, F.. E. (T.). 597, 1054,  
1063, 1107, 486, 1499, 1508,  
1833, 2510  
—, T: A.. 1298, 481, 2567,  
2574, 2575, 2579, 2581, 2589,  
2594, 2605  
Trotter, A. M.. 422  
Trowbridge, J: T., 10 s, 18,  
31, 81 h, 246, 800, 93, 100  
Tucker, G: F., 117 m  
Tunstall, N. W., 326  
Tur, Eugenia, 968  
Turgénief, Ivan, 544, 652,  
769, 851, 948, 952, 2171,  
2610, 2612, 2613, 2614, 2617,  
2628, 2629, 2633, 2635, 2636,  
2637, 2643, 2648, 2650, 2652,  
2653, 2663, 2664, 2670, 2674,  
2677, 2684, 2686, 2687, 2691,  
2696, 2698, 2699, 2700, 2702  
Twain, M., 182  
Twells, J. H., 951  
Tyler, M. L., 1432  
Tytler [Greene], M.. E.:  
F., 1826, 1881  
— [Liddell], C. C. F.,  
1417, 1875  
"—, S..," 425 u, 1126, 718,  
1375, 778, 1478, 1754, 1761,  
1905  
Tzikos, P., 2599  
**U**chard, Mario, 2182  
Underwood, Fr. H.:  
305, 1198  
**V**achette, E., 2259  
Vase, Gillan, 542  
Veitch, S. F. F., 1898  
Veley, Ma., 1184, 1280, 1297,  
1531  
Vely, E., 2588  
Verga, G., 2532  
Verney, F.. 1271, 1465  
Vicary, J: F., 2706  
Vigny, A. de, 1987  
VILLAGE PHOTO-  
GRAPHS, by AEGUSTA  
LARNED: (New-York, H:  
*Holt & Co.*, 12c, \$1.75) 168  
Villari, L. (W.) (M.), 623,  
469, 2382, 2584  
Volekhausen, A. von, 2556  
Voltaire, 2320  
Vosmaer, C., 2565  
**W**alferd, L. B. (C.), 1074,  
1173, 1203, 1351, 1364,  
1541, 1567, 1671, 1751, 1810  
Walker, A. L., 1365, 1869  
Wallace, E., 1104  
Walpole, Horace, 630  
"Wanderer," 1811  
Ward, Artemus, 1192 k  
—, M.. (A.), 1582, 1786  
Warfield, C. A. (W.), 627  
Warner, A. B., 260  
—, C: D., 293, 381  
—, Susan, 46 r, 117 s, 222,  
312, 363, 0401  
Watts, W. H., 2487  
Webb, C: H.: 931  
Weber, A., 1064, 1635  
Wedmore, F.: 1795, 547,  
2204  
Weed, Ella, 248  
Weitzel, S.. W., 219, 283  
Wellmer, A., 2668  
"Werner, E.," 594, 600, 683,  
729, 770, 913, 1008, 1011,  
2629, 2633, 2639 q, 2345,

INDEX TO AUTHORS OF WORKS NOTICED IN DESCRIPTIVE LISTS OF NOVELS.

- 2416, 2427, 2428, 2429, Wilkins, M.. E., 30 w, 55  
 2477 a, 2489, 2511 Wilcox, O. B., 136 k  
 Westall, W.: 806 Willets, S. B., 830  
 Wharton, G.: F., 897 Williams, H.. M., 628 d  
 Wheelwright, J.: T., 212 Williamson, F. ( ), 1290,  
 Whitaker, E.: 1668 1892 [299  
 White, R.: G., 452 "Winchester, Carroll, 255,  
 —, W. HALE, 1528, 1738 "Winter, J.: S., 1228, 1801  
 Whiting, S., 1740 Winterfeld, A. von, 2470  
 Whitney, A. D. (T.), 5 k, Winthrop, Th., 209, 62  
 30 m, 36 p, 199, 244, 253, Witt, H. (G) de, 2041, 2146  
 269, 334, 355, 149, 529 —, P. (G.) de, 2196, 2199  
 Wichert, E., 2419, 2563 Wood, E. (P.), 1139, 1234,  
 Wildenbruch, E. von, 2401 1416, 1471, 1573, 1775  
 Wildermuth, O., 2466 Woolley, C. (P.), 38, 76  
 Woolson, C. F., 188, 26, 35,  
 252, 128  
 Wylde, K., 1379 b  
**Y**ardley, J.. (W.), 295,  
 376  
 Yates, E., 1120, 1452  
 Yonge, C.. M., 1166, 1183,  
 1208, 677, 1344, 1346, 1811  
 Yorke, C., 1123  
**Z**ola, Emile, 784, 1943, 1959,  
 1990, 1996, 2039, 2088,  
 2093, 2094, 2118, 2143, 2167,  
 2239 a  
 Zschokke, [J:] H.: 927,  
 2341, 2343, 2390 m, 2415,  
 2428 a. 2444

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